

OCTOBER 19, 1910

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# The New York Dramatic Mirror

VOLUME LXIV

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No. 5171

## No Aldermanic Censorship!

**T**HE BOARD OF ALDERMEN of New York is an ancient body with well-defined functions which in the past have been strangely varied at times by the exigencies of politics and the desires of some of its members. If the Board of Aldermen confines itself to the duties for which it was created it will emphasize the wisdom of the fathers who founded it.

But the Board of Aldermen should fight shy of extraordinary duties not in line with the purposes for which it was created. Above all else, it should not set itself up in any line of censorship of the amusements of the public. The public can censor its own amusements—with the aid of the police, where police authority need be invoked. Happily, the provisions of law for police interference with amusements are seldom appealed to.

THE MIRROR during recent weeks has noted the efforts of one or two newspapers in New York to create a sentiment against motion pictures, such efforts being based upon the alleged demoralizing nature of such pictures, the unsafe premises in which some pictures are shown, and the like. As to the general allegation against such pictures, THE MIRROR has shown its irrelevancy. As to the condition of the premises where some pictures are exhibited, it has been shown that this is a matter in the hands of the building and police authorities. No allegation made against motion pictures of certain kinds has struck a new note. THE MIRROR, in its comprehensive survey of this field of amusements, has pointed out the classes of pictures the making of which should be discouraged, while it has encouraged pictures of the better class, and in this it has had the coöperation of several of the leading newspapers of the country. And THE MIRROR has conclusively shown that a great percentage of the motion pictures put forward these days are admirable works, serving well to please and instruct the great public which patronizes this form of amusement.

The persistency with which a municipal censorship of motion pictures has been advocated in certain quarters, however, naturally has awakened certain interests which are alert to seize an opportunity which promises more than would appear upon the surface of such a proposition. Thus there is now pending before the Board of Aldermen an ordinance which purposes to invest in a committee of that body the power to censor pictures in New York.

This proposed ordinance calls for determined opposition from all persons and interests outside of the Board of Aldermen and should be defeated.

If the New York Aldermen should pass such an ordinance and be invested with the power to censor motion pictures, the boards of aldermen of other cities would be quick to see their "duty" and seize their opportunity.

And if boards of aldermen are to act as censors of motion pictures here and there, why should not boards of aldermen censor other forms of public amusement, or even the press? Surely if such bodies secure such a power initially they will not be backward in their efforts to extend it indefinitely.

Aside from the danger to individual liberty and legitimate enterprise that such a censorship threatens, and the deplorable precedent that it would establish, there is the danger that "graft" would ultimately make grotesque any effort under such auspices to control this form of amusement. It may be that the New York Board of Aldermen as it is now constituted is collectively a body above any such suspicion. But the history of New York politics, and the annals of some boards of Aldermen, would seem to indicate that a censorship of any form of amusement by such means could have no ultimate result that would not end in disgrace and demoralization.

If such a censorship could be established with an assurance of its honest administration it still would be illogical, for boards of aldermen, however keen they may be in discrimination as between morality and immorality, have no artistic authority and cannot be expected to exercise a function so foreign to their general duties. And a local censorship would be powerless for general results even if ideally exercised, though in case of such an exercise of it there still would be a legitimate objection to it on general principles. There have been attempts at censorship of motion pic-

tures in San Francisco—though not by aldermanic power—where recently but five films out of nearly 300 were subjected to partial excision; and in Chicago, where all films now produced are passed upon by the police, a body quite as foreign to such administration as aldermen, with scarcely an objection to any picture submitted.

Motion pictures stand in no need of official censoring. Their remarkable and rapid improvement in moral and artistic qualities, through natural development, each producing company aiming steadily at the highest results, describes an evolution which should not be interfered with by any board of municipal officials whatever. The voluntary supervision now exercised by the National Board of Censorship is the only scrutiny of these products that should be permitted. The work of that board is removed from all the dangers that would beset an aldermanic censorship, and in itself testifies to the fact that the business is quite able to take care of itself without the intervention of meddling regulators.

## That East-Side Audience.

**S**EVERAL NEW YORK NEWSPAPERS indulged in columns of amazement last week over the results of the first concession of The New Theatre this season to the drama lovers of the East Side.

The tenor of the articles published would seem to indicate that while it was a foregone conclusion that the theatre would be crowded, there was an orderliness in conduct, an appreciative zest, and a sightliness in the appearance of the throng all quite foreign to expectation.

It was a great audience that saw this performance of *The Blue Bird*; an audience well dressed, as conventional costuming goes; an audience alert to appreciate the dignity and beauty of the theatre itself, yet by no means over-impressed or rendered diffident thereby; an audience that found "the play the thing," and entered into it as it was developed with rare comprehension and just estimate. The average audience not of the East Side might have studied this audience with profit, in respect to its absorption in the dramatic business of the moment, an absorption which at once meant full understanding thereof and joy therein, and that incidentally embodied a tribute to the acting which actors in "the best circumstances" seldom win.

What is known to many, yet is also unknown to many, was illustrated on this occasion. Broadway, with its superficial glitter and glare, its tinsel and its toughness, its ragtime frenzies reflected in so many of its offerings at "the best theatres," has an atmosphere all its own. Its whole life and purpose spells ephemerality. It has no classics, it despises noble romance, and it abhors the poetic in drama. To it SHAKESPEARE is an "ancient guy" and others favored of the gods are of little worth. But the East Side—something after the manner of homogeneous communities elsewhere—is different. It loves SHAKESPEARE, it can appreciate and discuss a MAETERLINCK, and all the great modern writers of drama, though of all nations, are its friends. Hence the surprise at The New Theatre.

It is to the assimilating elements of the East Side, with other masses of comparatively new citizens, that one must look for prime aid in the conservation and maintenance of standards in the drama and kindred arts. Most of these groups of people are more artistic in impulse and conception than the average native, although fine standards obtain among natives in the minor cities removed from the feverish phases of metropolitan life. Just as one may be amazed at the familiar acquaintance of an East Sider with dramatic classics, one may wonder at the artistic sense of the Italian laborer who hums an operatic classic as he plies his shovel, while his fellow laborer, who is a native, may whistle some cheap and vulgar melody of the moment.

And Broadway as a locality is not to blame for the standards by which it is judged, nor are its theatres to be condemned for what they offer. For Broadway is the meeting place of the uneasy rich, the killers of leisure, the vulgar and the half or wholly vicious of a continent who in common assemble here for purposes that make the street and its neighborhood characteristic. A great metropolis furnishes the setting, and this morally-centric multitude makes up the panorama.



# THE NEW YORK DRAMATIC MIRROR

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## A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present on our books for 3 months for 50 cents, payable in advance.

## The Usher



George Jean Nathan, in the November *Smart Set*, has a general theatrical article which he entitles "The Worst Dramatic Critic in America."

This title to the essay is a bit misleading, as Mr. Nathan does not deal with persons but with principles. "Were I a theatrical manager," says he, "I should bar from my playhouse the fawning dramatic 'critic' who declared my failures to be successes with the same celerity with which I would exclude the prejudiced critic who persistently pronounced my apparently meritorious productions to be utterly lacking in value. Biased criticism is not the less despicable because it praises. The attribute 'success,' bequeathed by the advertising page of a newspaper personified by its pseudo dramatic reviewer, is the meanest, cheapest, nastiest stain on a calling that, above all others, must be honest to justify its being. Even less damning a blot is the café species of criticism that elects to substitute Pilsener wit for intelligent dramatic analysis, and that seeks to exploit 'cleverness' at the expense of dignity and truth. Not that dramatic criticism must be dull to be truthful—despite contrary academic impression. The fact that some of our fairest critics are extremely boring in print makes poor meat for argumentation. These gentlemen have sharp minds but dull pens."

"Were I a theatrical manager," continued Mr. Nathan, "I should, nevertheless, ask myself one question before I shut my dramatic door against criticism. 'Where shall I draw the line?' I should inquire of myself. And then I would answer: 'I will exclude any writer who is not as honest as I, in my own heart, am.' And I would thus settle effectively and satisfactorily a most difficult problem. The theatrical manager who presents piffle in dramatic disguise knows it is not anything else. But, like his fellow merchants and tradesmen, he must be suf-

ficiently liberal to admit it to himself. Some managers do; some do not. In the main, however, most theatrical managers, I believe, are fair critics—at least when they repair to their rooms at night, shut out the world and hold communion with themselves. They know deserving drama just as well as do the professional critics. And the honest critic has no keener admirer and appreciator than these self-same managers. It lies in the hands of the latter to keep dramatic criticism in the United States clean, valuable, useful, inspiring and above venality. And this may be accomplished by barring from the theatres not only the misguided individuals whose written judgments of the drama consist largely of innuendos concerning the personal chastity of the leading ladies and irrelevant monographs on the business methods obtaining in the box office, but also such hypocritical lackeys as vend dramatic encomiums and panegyrics at advertising rates or in return for boxes of perfectos or—what is infinitely worse—simply because they do not know any better. Than one of these prodigal 'success' peddlers there is no worse dramatic critic in America—unless it be an actor."

Here is an assumption that there are metropolitan critics who have a price, and a small price at that. It cannot be shown, with name, transaction, date, and reward.

But there is so much piffle in criticism here, and so much erroneous estimate—both as to booming underserving offerings and damning-deserving ones—that it is no wonder suspicion lurks in some minds as to the springs of action.

About the most serious fault of some local critics is the ambition—by no means a worthy one—to figure for a moment by name and phrase on the ash-barrel. And here and there is found a manager who furthers this undignified aspiration.

Yet there are honesty and ability in New York criticism, and reliance upon that part of it that shows these characteristics.

Shan F. Bullock, in a letter from London to the *Chicago Evening Post*, deals with the press of that metropolis and its relations with Hall Caine.

"I know nothing about his new play," says Mr. Bullock, "except from his own reports and the press criticisms of it, and they persuade me that it is a play of the usual Caine type, cleverly contrived, full of melodramatic effects, full of self-conscious dialogue round problems that are anything save eternal—the kind of play, for example, in which heroines sin to the sound of organ music and maidens shrive their pure white souls by saying their prayers on the stage."

"However, what I am anxious to know is why a large section of our press—our penny press, too—allows Mr. Caine to nobble it?" continues Mr. Bullock. "Why, as puffs preliminary to his play, was he allowed to print articles expounding its problems, to print interviews with himself, to write puffs of himself and his play, to publish a whole act of his play; and, when the play was produced, to start discussions on it, and finally to write a long tribute of praise and homage to the dazzling genius of its leading lady? Why, I ask, are these things allowed? Mr. Caine is capable of them, he proves it every day and has proved it often; but why allow him privileges of booming which no other author or dramatist asks or would be allowed? Is he really our one surviving genius? Are his plays really such national godsend that they must be heralded and approved by their maker in this blatant fashion? Have our editors and their public really come to the condition of decadence that they are willing to accept at its own valuation the outpourings of a megalomaniac?"

This is rather severe upon Mr. Caine, but it points the measure of privilege he has gained with journalism in London. He is a clever journalist, indeed, as well as a successful dramatist.

Free speech, both in politics and on any issue dealt with by the press, is so well established in England that the country is held up as a model in this matter. It is only in the English theatre that the ancient rule of suppression is still enforced.

They are belaboring the English censor now for prohibiting a play by Laurence Housman, entitled *Pains and Penalties*, in which there is some truthful reflection upon the fame and character of George IV.

This same royal gentleman has been treated with deserved contempt in literature by Byron and Thackeray, and cold history itself records his shortcomings. Yet nothing in the drama must reflect even remotely against his character!

Even Shakespeare, in a time when liberty of opinion was comparatively unknown, knew no such restrictions as those that the British censorship for generations has imposed upon the drama.

## PERSONAL

CAINE.—Georgia Caine may not be the feature of *Madame Troubadour*, but she comes pretty near being the best drawing card for that tuneful French vaudeville. Miss Caine is charming. Her charm is in voice, manner, looks, and ability. Miss Caine, it will be remembered, was one of the many Merry Widows during the phenomenal run of Lehar's operetta, and what is even more creditable than being one of the widows, she was one of the best widows. Until her voice failed from exhaustion incident to the strain of the trying Merry Widow music, Miss Caine danced and sang with increasing favor. A long rest restored her voice and she returned to a hearty welcome in *The Prince of To-night* and later in *The Motor Girl*. In her present role, that of Juliette in *Madame Troubadour*, she has a better opportunity to display her many talents than she had last year in the ill-fated *Lady from Lobster Square*.

MANNERING.—It is good news that Mary Mannering has recovered from her recent attack of appendicitis. Miss Mannering had already begun rehearsals for her second season in *A Man's World* when she was unfortunately compelled to abandon all activity and submit to an operation. Rehearsals have been resumed and the company will open Oct. 24. Miss Mannering will make a long tour before returning to New York late in the season for her new production.

CHERRY.—A Gentleman of Leisure is the title of the new play in which the Shuberts will star Charles Cherry. So far this season Mr. Cherry has been a gentleman of leisure, but when rehearsals of his new play begin the title will hardly fit him for he is a strenuous worker. Last season he was lent to Daniel Frohman by the Shuberts for the star role in *The Spitfire*. Early this season he was announced for the all-star cast in *Diplomacy*, but, for some unexplained reason, he did not appear. A Gentleman of Leisure is a play by John Stapleton founded on P. G. Wodehouse's novel, "The Intrusion of Jimmy."

HURLBUT.—The out-of-town reviews of W. J. Hurlbut's new play, New York, would indicate another victory for Mr. Hurlbut. *The Fighting Hope*, which Blanche Bates used for two seasons, and *The Writing on the Wall*, which Olga Nethersole still includes in her repertoire, both bear Mr. Hurlbut's imprint. The Hurlbut drama always has a vital subject, a background of some urgent truth. Its success for that reason is assured. A drama must be truthful, logical and deal with a live question. All three conditions are present in Mr. Hurlbut's plays. The struggle between love and duty, a subject confined neither to time nor place, was the basis of *The Fighting Hope*. *The Writing on the Wall* was a condemnation of existing tenement conditions, and now New York teaches the punishment which sooner or later must inevitably wait on vice.

MILLER.—Henry Miller has had a most successful from-coast-to-coast tour in *Her Husband's Wife*. The play found favor on Broadway last Winter and did not diminish in appeal on the road. At the close of his Pacific Coast engagement Mr. Miller will sail for London to stage the piece in the British metropolis. The American production will not be withdrawn, but with Laura Hope Crews elevated to the position of star will continue till the close of the season. Mr. Miller will return late in the season and produce in New York a new play, *The Guest*, by Harry Sophus Sheldon. Remarkable is the fact that *The Guest* requires but three players. The characters are the husband, the wife and "the other man." Mr. Miller will play the husband.



## THE MATINEE GIRL



WHEN two little dairy maids came capering on the stage in the second act of *Madame Troubadour*, it was as though a yellow kitten and a black, both in wildest spirits known to kittens, had tumbled unexpectedly into a drawing-room where formality was beginning to pall.

Until their entrance we had been a little oppressed by the magnificent surroundings and the stateliness of *Madame Troubadour*. Excepting Van Rensselaer Wheeler, who since he played in the *Girl from Rector's* has suffered from Anna Held's chronic complaint, he "can't make his eyes behave," we felt that we were in a strange atmosphere, and among strangers. Perhaps we missed the inevitable chorus, that human back drop to which we have long been accustomed, and of which we so often complain. At any rate there was constraint in the air until in tumbled the kittens.

Their names were Doris Goodwin and Anna Wheaton, the yellow and the black. Things began to happen, people straightened in their seats, eyes smiled. The yellow kitten sang in sweet velvety notes, accompanying herself on a long loaf of bread that she mistook in her agitation for a guitar. The black one capered after and burlesqued her. When a handsome young man made love to them with impartial devotion they grew jealous. Their vulgarity grew with their love for the young man and their hatred for each other. They made faces at each other. They scratched and bit. Each was a comedy Tess of the D'Urbervilles, a willing, unregenerate Tess.

In a box sat the Mayor of Savannah and his entourage of a half-dozen Georgians. Ignorant of and indifferent to the stern stage role of no flowers passing over the footlights, his honor the mayor flung a purple chrysanthemum at the feet of Miss Wheaton, who missed a step in her romping dance in trying to step over it. Not many years ago Anna Wheaton was born in Savannah and the citizens loyally remember that fact. After the girls had vanished and their song of love and dance of animal spirits done the committee of six from Savannah stood hat in hand outside the stage door desiring to pay "their distinguished respects to Savannah's fairest daughter." Miss Wheaton, "the black kitten," greeted them with the joy of her eighteen years, and got the rest of the bouquet of chrysanthemums.

Margaret Anglin, looking off stage during a rehearsal of *The Eternal Feminine*, six years ago, saw a child with big dark eyes, and curly black hair, paying eager and flattering attention to every movement made on the stage. She was an intruder in the wake of a relative who was one of Miss Anglin's friends.

"I want that child," said Miss Anglin with the same decision with which she secured an option on *The Great Divide*.

"But you can't have her unless you take me too," said the little brunette's mother.

"Then I'll take you too," said Miss Anglin.

We saw the child later as Liza; indeed, she played seven parts in her two years with Peter Pan. Lately graduated from juvenile into comedy roles she is kitted happy in that natural element. There is great zest in life when you are a comedienne and eighteen.

Doris Goodwin went to Germany when a child to study for a year. She remained for three, acquiring vocal training and German ideals of music, which is one reason why she sings so sweetly in the few minutes Miss Wheaton leaves uninterrupted by her teasing. She had dreams of grand opera which her five feet one inch height abridged. She can sing the prima donna roles of twenty-five operas at a second's notice. Broadway heard her as Araminta in *The Three Twins*. She followed Alice Neilson in *The Fortune Teller* and the comparisons that ensued paid tribute to her voice and the three years of study in Germany. She sang in *The Young Turk* and *The*

Prince of Pilsen. In Montreal and in California she was the prima donna in stock opera companies.

By these devious ways, not, as wise ones suggested, by a specialty in which they had worked together for years, arrived the black and yellow kitten in the drawing-room. The moral of which tale is "Look out for the dancers." This is the second time in this young season that they have tossed a play over their shoulders and scampered off with it.

Occasionally, as in the novels of Richard Harding Davis and David Graham Phillips, we see a resemblance between the pictures of the hero and of the author, but *The Family* is the first play to furnish a physical counterpart of the author in one of the characters.

Sam Edwards is so like "Bob" Davis, that we who had seen the newspaper-magazine man in all his lairs for many fleeting years, bore testimony of bulging eyes to the resemblance. The author must have sat to Mr. Edwards for his postures, his speech and many a mannerism. Mr. Davis is round, rubicund and rollicking. So is Mr. Edwards. Mr. Davis is a judge of pure and elegant speech, for he insists upon it in copy, but he is too heretical to use it in daily converse. Mr. Edwards' vernacular was his own and Mr. Davis's. Mr. Sneed is a born "mixer." Mr. Davis in his newspaper days asserted that he made a new friend every day, and proved it. The author, of outward pretense and particularly in his advice to contributors, is an ultra practical man. Inwardly he is a sentimentalist. Mr. Edwards as Mr. Sneed discloses the same trait when, taking his wife in his arms, he says:

"Mary, you are the heart of the family." Mabel Bert is the quintessence of motherhood, half saint, half woman. John Westley has a scene which would make envious any emotional actress who wends her way to the Comedy. I wonder why we have never acquired the habit of talking of emotional actors? John Westley would probably spurn that title as rapidly as any matinee idol scorns his classification. Watch him weep at his sister's downfall, then go behind and call him an emotional actor if you dare.

"I wonder if you ever received a letter from a perfect stranger before," began, without preamble, a letter which Kitty Gordon showed me arrived between matinee and evening performances of *Alma*, *Where Do You Live?*

"I never did until I began playing *Alma*," said Miss Gordon and gave me the letter, which follows. For the discouraged writer I must say she never read further than that first line. She never does. The English beauty has not the most languid curiosity about "Johnny" notes.

"A perfect stranger," continued this letter written upon the letter head of one of the chief New York clubs, "who has lived and lived down a past and a memory and then seeing you as I did to-night, had the whole wound torn open, and the old past made a living present, and no hope in it at all, and there is only one person, yourself, that I wish to talk to."

"Yes, I want to talk to you. I know of you. I have seen you many times in England and here, and my desire to talk with you is so great I wrote to you. If I may, address a cable to ——. I will receive it. You may think me a cad not to sign my name. I am not, but should you think me a fool, then I prefer that you should not know it, for if you do and tell me so, I shall believe you. You are adorable."

THE MATINEE GIRL.

LAURA NELSON HALL.



Laura Nelson Hall, whose Pamela Gordon in *Girls* and Elsie St. Clair in *The Easiest Way* still remain the two best-known achievements of that sterling actress, is said to have a role with equally good opportunities in W. J. Hurlbut's new play, *New York*. Friends and admirers of Miss Hall sincerely hope that the present season will prove more auspicious to her than did last season with *The Sins of Society* and *The Children of Destiny*.

## A YOUNG AMERICAN SINGER

Felice Lyne, a Kansas City Girl, Who Has Reached the Point of Many an Ambition.

(Special Correspondence of THE MIRROR.)



PARIS, Sept. 30.—Felice Lyne, who has gone back to America to sing leading coloratura soprano roles in Hammerstein's new light opera company, gave abundant promise of future success while yet she was studying in Paris. In the last year she sang in several recitals and other entertainments, always winning praise from the musical critics.

It can hardly be said that Hammerstein "discovered" her. She was offered a place in the *Coveau Garden* company a year ago, but wanted to devote more time to study. She also received an attractive proposal from one of the *Savage* companies. When Hammerstein made his proposition she was considering an offer from the management of the *Berlin Royal Opera*.

It was of her that the American impresario said to a newspaper correspondent, after she had signed the contract: "In that little girl from out West I believe I have found another Tetrazzini." On the American stage she is likely to be known as "the little girl with the piercing black eyes and the dimples." She is only twenty-two years old and among those who knew her in Paris she was remarkable for her beauty as well as the superior quality of her voice.

Kansas City is Miss Lyne's home town. She was a very little girl when she began taking piano lessons off Frank Fisk, who is still an instructor in that city. A few years later she expressed a desire to take up singing and her mother asked Mrs. Jennie Schultz, who had received her musical education in Paris, to test her voice. Previously Felice's vocal efforts had been confined to impromptu renditions of the popular airs of the day in her own room in her parents' home. She confesses now that her repertoire scarcely extended beyond "Oh, uncle John, isn't it fine on Broadway?"

Mrs. Schultz granted the promised audience and pronounced the voice well worthy of cultivation. When the young pupil told her piano teacher of her intention, he said: "Why not? Go on! Who knows but that you may be a great singer one day?"

And now, in the hour of her first triumph, Miss Lyne looks back to the days of her early instruction in Kansas City and gives the "home teachers" the greatest share of the credit. Both Hammerstein and the Paris critics who have heard her have remarked the smoothness of her runs and trills. It was on these things that Fisk had had her specialise when he was teaching her the piano. He emphasized, too, the value of correct accenting. In later years she found that what she had learned of runs and trills and accents on the piano served her in good stead in singing also.

And it was Mrs. Schultz who told her she had a voice, when others were not certain, and who, Miss Lyne says, gave her the training which the masters before whom she sang when she came to Paris said had been the best possible preparation for the career she was ambitious to follow.

Miss Lyne came here three years ago, and with her mother lived in Paris continuously until last month. She had as instructors Marchesi and Jany de Reszke, and for special practice in high notes she studied with d'Aubigne. Her training in acting was with Martini and Pierron-Danbe. It was a long, hard struggle, and the success which has come has been due entirely to her own persevering effort, coupled, of course, with her undeniable talent and the excellence of her training. She has had no backing but her own ability and industry.

SHELL.



## THE MODEST MR. CONNOR

THE MAN THROUGH WHOM MADAME SARAH BERNHARDT ADDRESSES THE AMERICAN PEOPLE.

The American Office of the French Actress—The Manager's Reception—Madame Bernhardt's Fame—Her Theatre—Her London Success—Her Repertoire—The American Prospects—The Fountain of Eternal Youth—The Catholicity of Genius—The Bernhardt Menage—Mr. Connor's Reserve—Madame Bernhardt's Letter—Marginalia.

Upon stepping into W. F. Connor's office you do not experience any of those thrills that warn you of a divine presence lurking in the atmosphere. From its commonplace complexion, you would never guess that it is the American auditory station of Sarah Bernhardt. Even the posters and the photographs of Madame Bernhardt sparsely adorning the gray-green walls do not evoke the faintest psychic materialization of the personality that ought, by all laws of spiritualistic phenomena, to be fanning the air in the room. The most conscientious sentimentalist cannot conjure out of this sterile ether the feeblest manifestation of the monarch of the French stage.

As you advance, a man will emerge from around the edge of the big desk that all but bisects the tiny office. Somehow, even W. F. Connor himself does not make you realize that you are standing in the portico of the hall of fame. He will say that he is glad to see you, which is infinitely embarrassing. When a manager cordially tells you that he is frightfully busy, it puts you at ease immediately, because you know that you are welcome to all you can get. But when he welcomes you, then you fear that you and your business may be an intrusive bore to him. Of course, you don't think so, but with such a man you can't tell what he may think.

Madame Bernhardt sails on Oct. 22, and opens in Chicago on the last day of the month," said Mr. Connor. "Her itinerary then takes her west to California and back on the southern circuit, including Mexico and Havana, before she comes to New York. She spreads the French language over all the globe, yet has never been decorated by the Legion of Honor. Perhaps that is because the authorities know she is capable of refusing the decoration."

Mr. Connor laughed as he spoke, but yet, although his suggestion was semi-mockery, there is an element of truth in it. Whether Sarah Bernhardt would refuse the decoration is a fruitless question; certainly she has won her honors in a greater court than is represented by any mere cult, be it ever so distinguished. She is already more famous than any one of the gentlemen in whose power it lies to proffer the badge. It is for her rather to convey distinction by her acceptance than to receive distinction.

"A rejection of such an honor would amaze them no more than her secession from the Theatre Francaise to become a star. She herself once remarked that a prayer is no less efficacious in an attic than in a cathedral. It is much the same with her acting. She lends dignity to all places. The Chatelet is not exactly an attic; but had it been, she could not have failed."

If the penalty of genius really is success, what a meagre handful of human marvels the vast round earth contains, and what a drab intellectual multitude the rest of us are. If, however, a genius can fall short of success, what an amount of consolation the idea affords. Perhaps, after all, it depends upon the definition of genius. A lenient lexicographer has it in his power to add limitless contentment and self-esteem to the world.

"From the manager's point of view," said Mr. Connor, "this inability to fail is a comfortable trait to consider. The London papers united in extolling Madame Bernhardt during her recent appearances in that city, and there is every reason to expect a repetition of the praise in this country." The sight of such journalistic harmony alone would be sufficiently edifying to justify the importation of Madame Bernhardt to the United States, whatever the expense. The lamb may slumber safely between the jaws of the lion when agreement is attained between—but it won't do to mention names.

"By courtesy of Mr. Savage, Madame Bernhardt's repertoire will include Madame X, written by a Frenchman—Alexander Bisson—but never played in Paris by Madame Bernhardt. I suggested including the drama because it is a familiar play in this country; everyone has heard of it, and many have seen it." Mr. Connor has judiciously fathomed the public mind; everyone enjoys a play considerably more if he knows what it is all about. In the audiences will be many conscientious admirers of Art who use neither French nor imagination. For such, to reduce a familiar play to intelligible terms will be strenuous intellectual exercise. A life line like a familiar plot will no doubt pull to shore many a flounderer in the treacherous, if artistic, undertow.

"Shakespeare will be represented by Hamlet." Another chance for Marie Cahill to wonder why Bernhardt is playing Camille in men's clothes.

"L'Alphonse will be the most representative work of Huetand's in the repertoire. Rights to the American performance of Chanteclair are not on the market. Madame Bernhardt is particularly impressive as Chanteclair, because so much depends upon the voice. The hands and arms, being converted into wings, cannot be utilized for expressing a great deal; the voice alone must convey the passion of the actor."

"The old favorites by Sardou and Daudet will be presented again, and such plays as de Banville's Gringoire. Huetand's adaptation of The Resurrection,

Phedre, Monna Vanna, and an act of Faust. There are twenty-two plays, all told.

"I am expecting a sort of triumphal progress for Madame Bernhardt, although various causes are contributing to make this a lean year. In many cities, the presence of rival producing managers will minimize the profits of both. The competition will be felt by the producer as well as by the local manager of the theatre. Then, of course, the automobile and the moving picture show have cut the box office receipts. So long as the moving pictures can keep on improving and producing novelties, they will prosper. When they reach the limit of their evolution, I think their patronage will fall off. Already I imagine signs of this. For instance, in Bridgeport where I saw Kyrie Bellw's opening in The Scandal, the gallery was packed with the very working people who are the chief patrons of motion picture houses."

Many managers have predicted the fall of the motion picture, and a few theatres have turned back to vaudeville or drama. For every one of these theatres, however, forty new ones have been built for moving pictures. The film producers show no signs of abated activity.

Mr. Connor soon got back to the subject that interested him most. "Madame Bernhardt is the idol of the young Parisians. It is no unusual event to see two or three hundred girls waiting at the stage entrance with bouquets and boubons. She is the queen of them all, as youthful as the youngest. She will never die. Her spirit will find another incarnation perhaps, but it doesn't seem possible that it could really leave the world."

The philosopher is quite correct there. Confucius and Cheops, Aspasia and Attila, Mohammed and Mercurius are quite as animate for most of us as they were for most of their contemporaries. Anybody who sets the world vibrating, does not perish from the earth, even when he ceases eating three meals a day.

"Of course, Sarah Bernhardt has been an actress from her childhood. She took the second prize in tragedy when she was sixteen, and the first in comedy when she was seventeen. Besides that, she was at the head of her class in mathematics. She has a tremendous intellect and indefatigable industry. Had she so chosen, she could have been famous as a painter or a sculptor, for she has many gifts."

Fortune dowers the greatest geniuses lavishly. Pericles was an orator as well as a warrior. Somebody observed that Wagner might have been a famous physician. Milton was a musician, a linguist, a scholar, a statesman, and a poet. Men naturally express themselves in many ways, if they have anything to express—and sometimes when they haven't.

"In her own circle, Madame Bernhardt is democratic. The formality of the gatherings in her regal suite of rooms is of the easy going variety that invites candor in speech and consideration in manners. As she keeps open house, her table is surrounded with notables like Richepin, Sardou, Rostand, and the rest. From them she learns the news and the views of the day, so she is always abreast with the march of events."

"One day when I called, she was just making up a child as Cupid. When the task was finished, the little girl surveyed herself in the mirror and remarked approvingly, 'Madame fait de bonnes toilettes.' The actress is youthful enough to value such genuine appreciation."

Almost for the first time, Mr. Connor mentioned himself. His reserve, in the circumstances, was unusual. Although one doesn't ordinarily have to urge a discussion of the first personal pronoun upon any speaker, Mr. Connor had shielded himself behind Madame Bernhardt. Nor was this accidental. His restraint extends even to his taste in clothes—dark, but not dead black, from collar to shoe. The one ornament—a gold ring set with a stone as azure as lapis lazuli—shines with a subdued but harmonious splendor. His face is grave and quiet in expression, lighted by observant dark eyes. Add a courteous dignity, and you have Mr. Connor.

As for getting a photograph of Mr. Connor, it is not to be done. He is far more shy of the lens than are any of the jungle residents that Colonel Roosevelt recently met in Africa. Perhaps Mr. Connor has suffered at the hands of the photographer. If so, we can only sympathize with him and admire his attitude.

"Here is a letter from Madame Bernhardt," said Mr. Connor, skimming through a portfolio. Perhaps you can imagine the sort of hand a genius cultivates. The page that Madame Bernhardt turns off is stamped first with grace, and second with legibility. The letter was in English, for the actress writes and reads the language fluently. Every stroke was firm, the curves were sharp, and the lines were absolutely straight across the page. Whatever else she may be, the actress is tasteful and orderly, if handwriting is to be trusted.

Although it would have been interesting to see Mr. Connor's writing, he did not offer it for inspection. No doubt, he confines himself to the typewriter, which would baffle the most expert reader of character. Mr. Connor is no open book, but such words as one can read on the binding and the first pages indicate that he might be a very entertaining—and at times a rather surprising—volume.

### THE GIRL AND THE KAISER.

Lulu Glaser opened her season in The Girl and the Kaiser, in Providence, R. I., last Monday night. The play is an adaptation of the German, Die Forster Christl, book by Bernhard Buchbinder and music by Georg Jarno. The adaptation was made by Leonard Lieblich and the production was staged by Sidney Ellison. The play has been given at the Irving Place German Theatre. In Miss Glaser's company are John Slavin, Edith Decker, Flavia Arcaro, Mabel Weeks, Kenneth Hunter, Albert Grau, Neil McCay, Robert Vivian, L. B. Foley, Thomas Richards, Albert Wilder, George Leonard and Harry Truelson.

### SPECULATORS FINED.

Seven speculators were each fined one dollar by Magistrate Herrman of the Jefferson Market Court for annoying pedestrians in front of the Metropolitan Opera House. The speculators gave their names as Charles Beecher, Albert Maxman, George Betts, Harry Green, Arthur Rhodes, Michael Zipper, and David Arutsky. During the hearing the statement was made that every theatre in town except those of the Frohmanns, Daniel and Charles, do business with speculators. Where speculators are not encouraged "diggers" are hired to go to the box-offices and purchase tickets. Captain McElroy made the arrests. John Brown, manager of the opera house, appeared against them.

### YOUNG BUFFALO IN ENGLAND.

Young Buffalo landed like a tornado in the Borough Theatre, Stratford. With bucking cowboys, squawking squaws, untamed Redskin warriors, an active arsenal, and all appurtenances pertaining thereto, The King of the Wild West contrived to make enough noise and commotion to extract a sigh of near satisfaction from the youthful hope of England. Lagging, laming, lariat and lengthy locks decorate the actors, the plot and the stage. The pride of the prairies has once more won recognition for his country from the stolid island.

### CARUSO'S MISAPPS.

These are historic days. Enrico Caruso, who is singing in Munich, has received considerable free advertising this past week. On Oct. 9, during the presentation of Carmen, he stabbed his knee, and on Oct. 11, after the second act of La Bohème, some scenery dropped upon his head. Although the singer was unconscious for a few moments, he sang the remainder of his role without accident. More lurid accounts represent the tenor as suffering from concussion of the brain and various other picturesque maladies. These complications appear to be the result of treatment by skilled press agents.

### CENTURY THEATRE CLUB.

The first members' meeting of the Year of the Century Theatre Club was held Friday afternoon, Oct. 14. Mrs. Grace Gayler Clark, the chairman of study, read The Blue Bird, and Mrs. James N. Ballantine, chairman of criticism, led a discussion of My Man, Anti-Matrimony, and Mother. The regular social meeting will be held Friday afternoon, Oct. 28, at 2 o'clock. The subject of the talk will be "The Promise of the Year." Charlotte Lindsay Sleeth will be chairman of the meeting.

### THE MAN ON THE BOX.

Carlotta Nilsson, who starred with Henry E. Dixey in The Man on the Box, has sued Walter N. Lawrence, S. H. Weinhandler, Selwyn and Company, and John Cort for half of the profits of Selwyn's production of the play. Selwyn and Company maintain that for \$5,000 they bought the rights of production from Sampson H. Weinhandler, who was acting for Mr. Lawrence. Edgar Selwyn has been directed to appear in court for examination.

### A CHANGE IN BOOTS AND SADDLES.

Charlotte Walker is to play the leading role in Eugene Walter's new play Boots and Saddles. Ida Conquest was originally cast for this part. The play will be produced by Felix Isman, Lew Fields, and the author, in Shubert houses. It opened in Albany on Oct. 17, with this cast: Charlotte Walker, Milton Sills, Homer Miles, Marshall Farnum, Macy Harlam, Austin Webb, Walter Olsen, Morris McHugh, Edward Poland, Ruth Allen, and Kate McClaurim.

### THE CANADIAN COPYRIGHT.

Hereafter Canada will have full control over foreign copyright regulations within her territory. Formerly a British copyright was effective in all parts of the British Empire. An American publisher securing a copyright in England found himself protected in Canada. Under the new laws, which will be enacted at once, a Canadian copyright will be necessary for protection in the Dominion.

### VIRGINIA HARNED IN NEW ROLE.

Virginia Harned, who obtained a decree of divorce from E. H. Sothorn in Reno, Nev., Oct. 15, opens in that city Oct. 19 in her new play, The Woman He Married, by Herbert Bashford. In the cast are Paul Harvey, Frederick Munier, George Baldwin, G. Lester Paul, and Margaret Gordon.

### ADA REHAN ILL.

After six months at her English home Ada Rehan returned to this country Saturday on the Philadelphia. Miss Rehan is in very poor health. She was attended by a physician during the voyage.

### ELLEN TERRY AT YALE.

Ellen Terry will give her "Acted Discourses" at New Haven, Conn., on Nov. 18, under the auspices of the Yale Dramatic Association. This is the first college club to secure Miss Terry's services.

### SCARLET FEVER STOPS BUSINESS.

All theatres, schools, and churches at Parkersburg, W. Va., are reported closed in consequence of an epidemic of scarlet fever.



# NEW YORK'S LATEST PRODUCTIONS

## Garrick—The Scandal.

Drama in four acts by Henri Batallie. Produced on Oct. 17, by Charles Frohman.

Maurice Feriou	Kyle Bellew
Artanesso	Vincent Serrano
Jeannetier	Frank Connor
Patillot	Ernest Stallard
The Prefect	Frank Westerton
Admiral Graviere	G. Harrison Carter
Gaston de Berieux	Stapleton Kent
Radval	Edgar Franklin
Grus	Bernard Fairfax
Chaudour	W. Logan
Charlotte Feriou	Gladys Hanson
Madame Feriou	Floilet Paget
Marthe Feriou	Bessie Dale
Riquet Feriou	Violetta Hill
Marguerite	Virginia Chauvenot
Mlle. Blanquette	Charlotte Doty
The Girl with the Blue Hat	Charlotte Lillard
The Girl with the Red Hat	Claire Caspel
Miss Roberts	Grace Crowley

The lurid life of matrimonial misfits occupies much space on our stage. The Scandal illuminates the unfortunate affairs of the Feriou. Charlotte, having become infatuated with the charming Artanesso, lent him her diamond ring to meet his gambling debts. When she lost her faith in him, he generously returned her letters, placing her under obligations which she discharged by testifying for him in court. Her return to her husband, whose eyes had finally opened, was an ordeal for both of them, but he finally pardoned her transgressions for the peace of mind of all concerned.

If we must have footlight discussions of infidelity, The Scandal performs the disagreeable task in as sane a manner as the subject permits, although even The Scandal does not elevate the stage nor adorn the literature of its problem during the process. For one thing patrons may feel grateful; there is no hemming nor hawing about the fall of Madame Feriou. Far from a provision of extenuating circumstances, the playwright constructs the incidents to damn the recreant outright. Strict training in the code of conventional morality, and motherhood itself, were insufficient checks to Charlotte Feriou's infatuation for the brilliant Artanesso. Can a wedded woman bestow her love again, but only once again? If a husband is once supplanted, what sensible person would believe that similar events might not recur indefinitely? When an erring wife falls asleep, soothed by her husband's homiletic forgiveness, forbearance must gall the most compassionate spouse. It must take courageous determination to whisper "nature's answer" three times—whatever it may mean—before the curtain drops.

Besides his astonishing reluctance, Maurice displayed original views on the question of private versus public life. He subordinated political ambitions to maintaining his family inviolate. He was, in fact, a practical idealist. If all men cultivated domestic virtues and domestic sanctity as assiduously as the perfume manufacturer did, the government could well take care of itself. That is a rather pathetic proposition to come out of France, and it is one that Americans may well heed.

The cast as a whole did not distinguish itself for intelligence, spontaneity, sincerity or assurance. For example, Frank Connor discussed Madame Feriou's precarious position in most cloying tones, while she was throwing fits right and left. If he did it intentionally, one can only quarrel with his conception of requirements. He did not sin alone. Ernest Stallard was so wooden that his joints almost creaked. It is futile to continue with the painful list, because some of the actors comported themselves humanly.

Vincent Serrano had his effective moments, although he, too, smudged his enunciation at times with a mouthy sentimentality that couldn't possibly have charmed Charlotte Feriou. In bearing, however, he did present a satisfactory visualization of the magnetic Artanesso. His ability to express a good deal without shouting it from the house-tops promises that Mr. Serrano may climb far if he keeps his head clear.

In a lesser role Floilet Paget gave an intelligible interpretation of a militant and discerning woman of middle years. The most difficult part was played by Gladys Hanson in an agonized key that comes easier to actresses with Gallic traditions behind them. Starts, shrieks and sob strike our less temperamental shore of the Atlantic as quaintly as mercury would if it should begin to bubble in the thermometer. Miss Hanson toils, but one can see the toll. Of course Charlotte Feriou doesn't get much sympathy, because the spectator feels that she deserves all her torment. That added appreciably to Miss Hanson's task.

One always expects a rounded and polished impersonation from Kyle Bellew. As Maurice Feriou Mr. Bellew doesn't get a chance for any rounding until the third act is well under way. A stormy interview with Patillot, a satirical scene with the prefect—one of the best bits in the play, by the way—and his philanthropic adjustment with his wife mark the boundaries of his course. He turns the corners easily—perhaps too easily—but in a manner agreeable to watch, although the spectator doesn't always forget that he is watching. Mr. Bellew was at his best, however, in the best lines of the play—his rejection of political projects and his idealistic, perhaps quixotic, pardon of his wife. The nobility of the long closing speech sounded in his voice as well as in his lines.

## Bijou—New York.

Drama in three acts by William J. Hurlbut. Produced Oct. 17. (A. H. Woods, manager.)

Nora Nelson	Laura Nelson Hall
Edna Macey	Mary Shaw

Gertrude Hayes	Frances Whitehouse
Katie	Florence Burdette
Oliver King	Orrin Johnson
Wendell Randolph	Mortimer Weiden
Chris McKnight	Frank Craven
John	Vaughan Trevor

Poor old New York! For what crimes, in the opinion of playwrights, is she not guilty. Last season we were shocked by Clyde Fitch's startling picture of her cruelty. The Hand Family in The City went to pieces when they came to wicked New York. W. J. Hurlbut describes his play as a picture of present day New York life. Mr. Hurlbut has yet to show us (and we are not from Missouri) a city, town or village which does not raise its droves of black sheep. Where in the country can be found a hamlet of such moral perfection that some wild cats have not been sown? The title, New York, of Mr. Hurlbut's play, is entirely inept. Oliver King, who was not at all a Sunday school boy in his youth, and whose wandering from the path of righteousness bore him an illegitimate son, might just as well have been a Bostonian. In Boston, Philadelphia, Chicago and our other large cities, morality, judging from the reports of their ministers, whose periodic outbreaks of invective furnish a good newspaper story and a few smiles now and then, is not always honey sweet. But New York must pay a penalty for being the metropolis. If she is to represent the entire country for its better side, she must also be held representative of its worst side. She must accept both the plums and the lemons for every American institution if she is to be the most completely American city.

New York does not even suggest the contents of Mr. Hurlbut's play. "What is bred in the bone comes out in the marrow" would better describe it. The natural son, Wendell Randolph, was educated and cared for by his father, Oliver King, who never disclosed his parental relationship. Randolph never knew of his parentage and supposed King to be only a kind friend. He had inherited all the low tendencies of his mother and knew the New York tenderloin from A to Z. In his own words, he had a "manner for which all the women fell." Woman in general was his legitimate prey. His bad blood asserted itself when King attempted to persuade him not to go to Maxim's on a night when his mother, Edna Macey, who for twenty years had been away from New York, was to be in the place. King feared a meeting of mother and son. The young cub, with a naturally irresolute mind, weakened still more by drink, flew into a rage and swore that he would show King he was no baby. Seeing King powerless, Nora Nelson, his fiancée, undertook to help. She invited Randolph to her home on the evening in question, an invitation which he rejected as only a scheme to keep him from his old haunts. When Nora insisted that she really wanted to talk with him and that for the purpose of having this talk she would do the unconventional thing of calling on him at half past ten at his rooms, he eagerly pressed her to do so. He meant to "get" her. His improper advances, supported by his beastly passions, became so violent and maniacal that Nora, to protect herself, was forced to stab him with a paper cutter, the only weapon in reach. The blow was to the death. In the attempt to preserve the coroner's theory of suicide Nora confessed her guilt to King and he confessed his relationship to the boy. With the philosophical reflection that what is must be and that what is is for the best Nora and Oliver determined to forget.

However disagreeable the complication may be, it is by no means the most brutal or frankest that we have had. The City still remains the most revolting in theme, and The Penalty, one matinee of which was given last week, for a long list of characters without one redeeming trait, is still to be equalled. A repetition of the statement that dramatized moral sores are unnecessary would be bromide. They are unpleasant and certainly serve no purpose. However, they have been the favorite dramatic material for ages. Even the ancient Greeks, whom we consider the highest exponents of the beautiful, delighted in mixing up family relations. There is something about such abnormalities that quickens the blood. They are always good for a thrill, and as long as they retain that electrical power they are bound to be used.

A general fault of the first act was the quick development of characters and the quick ascending action. One was not prepared for the sudden transit to the climax. Wendell Randolph was the most noticeably surprising creation. He was hardly introduced before he took his departure. One needed a longer acquaintance with Wendell to understand his restless, petulant nature, for only by such a nature could one justify his sudden burst of babyish rage. The second act was an admirable piece of work. Persons entered and disappeared naturally and without the abruptness so disagreeable in the first act. The final scene fell down, as all final scenes must after a tense situation. It is always difficult after the strong moments of the play have passed to retain interest in the tying together of the different strings. Excellent acting alone can overcome the anti-climax.

In two scenes which fall to Mary Shaw her vigor dominates. Miss Shaw is, indeed, an actress whose infrequent appearances of late are a shame on managers. Why a woman of Miss Shaw's training, ability and dominating presence should ever be idle is a question which producers might well ponder. Edna Macey is a character absolutely bad, "ruined from birth," as King says. To play such a role, which cannot command an iota of sympathy, takes courage. To play it without arousing the hatred of your audience is to Miss Shaw's credit. Unprincipled, selfish, shameless and without a moral sense, Edna Macey seems in one's conception an impossible character, but realization of

its power comes from Miss Shaw's interpretation. With a mother of this sort Wendell Randolph becomes a possibility. Laura Nelson Hall's quiet, suppressed style, different from what she is most pleasingly remembered for, adds another leaf in this growing young player's laurel wreath. Orrin Johnson, always in danger of overacting, was never so theatrical. Sincerity scattered before Mr. Johnson's entrance. He has the voice, physique and intelligence suited to the role, but his posing for effect completely nullified those qualities. Mortimer Weiden as the son did excellently in that rather poorly drawn role. Frank Craven, as the play progressed, convinced his audience of his studied conception of his role. Frances Whitehouse was satisfactory. We must not forget Florence Burdett, who, though she had a minor role, handled it well.

## Gaiety—The Penalty.

Drama in four acts by Henry C. Colwell. Produced on Oct. 14, by Cohan and Harris.

Dr. Ballard	Charles M. Blagel
Samuel Smythe	Scott Cooper
Mrs. Smythe	Dorothy Rosemore
Charles Rutherford	John Flood
Mrs. Rutherford	Harry Hastings
James Carpenter	Cuyler Hastings
Jack Rutherford	Harry Hastings
Mr. Allen	Charles M. Blagel
Mrs. Reginald Dexter	Charles M. Blagel
Gladys Dexter	Charles M. Blagel
Harry Dexter	Charles M. Blagel
Servant	Charles M. Blagel

The Penalty is about as disagreeable a connection as one would care to taste; all of the chief characters belong in the set that no one would welcome to his house, but the disgusting details of their lives harrow even the most respectable sensibilities. Mrs. Rutherford earned her living by a method that conventions have stamped with disapproval, her divorced husband blackmailed her paramour, and James Carpenter supplied what money she needed. All this was carried on sub rosa, partly because the participants valued their own whitewashed reputations and partly because Mr. and Mrs. Rutherford wanted to spare their son the ignominy and shame of a disclosure. On the eve of Jack Rutherford's engagement to Gladys Dexter, Mrs. Rutherford refused to furnish any more funds to her besotted former husband. In a fit of drunken indiscretion, Charles Rutherford disclosed to Samuel Smythe of Pittsburgh a few facts that promptly found their way to Mrs. Reginald Dexter and ended Jack's engagement to Gladys. Bent upon ferreting out the details of the scandal and upon clearing imputation from his mother's name, Jack laid bare the whole ugly skeleton. Confronted by James Carpenter's insolent avowal of guilt and determination to marry Gladys Dexter, Jack could not dispatch the man as he had intended; but in hysterical frenzy Mrs. Rutherford put three shots into his loathsome body. To shield his mother, Jack determined to assume the penalty. When he knocked at her door to bid her farewell, there was no answer, and he realized that his mother would accept no such sacrifice from him.

One can feel the strings pulling from one end of the play to the other; the playwright's artifice intrudes upon notice. The first bit of dialogue insults the intelligence of any but a musical comedy audience, and the rhapsody on love doesn't measure above schoolgirl standards; they are plumped into the course of events to afford relief, but relief is expensive at the price. Mr. Colwell forced his puppets into some spectacular situations that human beings would have avoided, had they been left to themselves. Charles Rutherford rather inexplicably attempts to stem the tide of scandal after he himself has devoted an entire career to opening the floodgates. His only reason for cloaking his divorced wife is to spare his son—a compassion that sounds rather belated. Mrs. Rutherford's carelessness in leaving her checkbook lying around loose is almost as reprehensible as her immorality. James Carpenter mounted an unmanageable steed when he published the gratuitous information that he should marry Gladys Dexter. Nor is it to be supposed that Mrs. Dexter would have permitted such intimacy between Gladys and Jack before she met Mrs. Rutherford. The greatest strain comes in belief of Jack. Of course, Mr. Colwell portrayed him in heroic lines; but when it comes to choosing between mother and sweetheart, most young men would not choose as Jack did.

Hilda Spang, in the only role that sticks close to logical probabilities, finished her work neatly, suggesting Mrs. Rutherford's horror of death after the life she had led. Nothing in her life became her like the leaving of it, even though she faltered at the threshold of eternity.

The two villains, John Flood and Cuyler Hastings, painted with regrettable accuracy two of the most contemptible cads that ever cumbered a canvas. Mr. Flood at times seemed to be in the way on the stage; he was confined to seconding Mrs. Rutherford's entreaty to their son with weak gestures that add nothing to the picture. As blackguards, he and Mr. Hastings transcend the most melodramatic dream.

Although he is not trim enough for a typical Yale student, Harry Montayer's voice is curiously convincing. It is a voice of unique quality, thin but clear without being sharp, insistent without being resonant. In his deliberate delivery, he hits hard, especially in his blank incredulity at Mrs. Dexter's charges.

The remainder of the cast do not color the narrative. Scott Cooper and Dorothy Rosemore bore the audience more than they amuse. Kate Lester, for all her dignity, doesn't convey the notion of ancient aristocratic ancestry. No doubt, Gladys Dexter is impossible; at least, Edna Baker makes her appear so.

(Continued on page 10.)



## THE LONDON STAGE

THE RECENT MARCH OF THEATRICAL EVENTS IN THE BRITISH METROPOLIS.

The Censorship in Action—The Original Suffragette at the Little Theatre—The Squab Lady—Greek Horrors in Blank Verse—The Shakespeare Fund—Lillah McCarthy—Robert Loraine and Marie Lohr—Americans in London Opera—Midnight Plays—New Music Halls.



London Stere Co.

### LILLAH MCCARTHY.

(Special Correspondence of THE MIRROR.)

LONDON, Oct. 8.—Laurence Housman is wearing a halo of martyrdom—and making the most of its advertising value. The Lord Chamberlain has arrived at the conclusion that Pains and Penalties is not the sort of literature to add grace or lustre to any section of the British stage, even to Gertrude Kingston's Little Theatre where it was to have been produced. Although no explanation is vouchsafed by the officer who has banned the play, Mr. Housman assumes—no doubt, correctly—that the references to George IV. have caused displeasure. As the drama deals with the relations of that monarch to his unhappy Queen, Caroline, the author evidently expurgated his work as much as possible when he eliminated the scene in which George IV. appeared. He did not eliminate a few quotations from Lord Brougham's speech in defence of the Queen, however, so the censor has eliminated the entire play. Mr. Housman is of the opinion that a melancholy and unnecessary loss has been inflicted upon the defenceless public.

Meanwhile the Little Theatre is preparing to open on Oct. 11 with a translation of *Lysistrata*. Just how a modern British audience will take to *Lysistrata* is a matter for speculation. *Lysistrata* is the original suffragette who took the Acropolis and tried to run Athens. Miss Kingston should beware how she presents the problem to her patrons, for in the Camden Hippodrome on Sept. 26, during a comedy sketch, a half-dozen suffragettes who objected to the ridicule to which their cause was being exposed on the stage, rose in more or less righteous wrath and voiced their vigorous disapproval. A squad of police finally persuaded the ladies to leave the place, although they were very much attached to their chairs when the suggestion was made.

May Hobson made another bid for London favor at a matinee on Oct. 6, in *The Squab Lady*. The critics continue to like the actress but to dislike her plays. *The Squab Lady* will never live to fly. The *Follies of the Apollo*, however, is repeating the success of its former years. People never object to being foolish in the right way.

A private performance of Ferdinand E. Kappey's translation of a scene from *Bacchae* was given at the rehearsal Theatre on Sept. 27. Euripides had been done into effective blank verse, but the scene is so gruesome that it will probably not be given publicly. The audience received all the shudders they wanted.

During the approaching months the campaign for the Shakespeare National Memorial Fund will be pressed by those interested. Sir Herbert Tree will open the exhibition to be held in the Whitechapel Art Gallery from Oct. 11 to Nov. 19. It includes Hogarth's *Woffington* and *Beggar's Picnic*, Lawrence's *Hamlet*, and a portrait of Shakespeare. Children's societies will present various Shakespearean comedies. A company of players will tour the provinces in a repertoire including Mrs. Lytton's *Masque of Shakespeare*, a new play by George Bernard Shaw called *The Dark Lady of the Sonnets*, a new play by Diana Cholmondeley called *The Concert of Europe*, and an unnamed play by George Paston.

Among those who have offered their services for the assault on English pocketbooks in behalf of art, are

Lady Tree, Ellen Terry and Lillah McCarthy. Miss McCarthy is appearing in Glasgow with Granville Barker in *Man and Superman*. At the close of that engagement, she returns to London for rehearsals of a new Maugham play at the Duke of York's.

Robert Loraine, whose name is connected with *Man and Superman* in memory, is reported engaged to Marie Lohr. It wouldn't be at all surprising. Others have been engaged and married. For example, the Vicomte de St. Hilaire, a French nobleman, married Edith de Lys on Sept. 18. Miss de Lys, an operatic soprano at Covent Garden, was Edith Ely in her native city, Lynn, Mass.

Oscar Hammerstein's plans for opera in London are moving apace. The site in Kingsway has been determined upon, and the architect chosen. The Building Construction Company will undertake to execute Bertie Crewe's plans in six months, so the theatre can open on Nov. 1, 1911. Then we shall doubtless see some feathers fly, for Mr. Hammerstein, as he intimated to the newspapers, is no infant in arms when it comes to producing opera. He probably intends to hammer no feeble tune on the traditions of English opera. Before his theatre is built, he will bring over his entire production of *Hans the Flute Player* when he returns in January. It will be staged at some West End theatre.

Thomas Beecham's opera season at Covent Garden opened on Oct. 3 with *Hamlet*, instead of with *Tiefland* on Oct. 1 as planned. The illness of Margaret Lemon, the American singer who was to sing *Marta*, necessitated the postponement of *Tiefland* until Oct. 5, and finally necessitated filling the part with Muriel Terry. *Hamlet* was sung by an American tenor, Clarence Whitehill, and *Ophelia* was sung by an American soprano, Mignon Nevada, the daughter of Emma Nevada. Although neither opera can be rated as unqualifiedly successful, they were saved from absolute frost by the three singers mentioned. Elizabeth Arden of Boston will assume the role of *Toinette* in *Le Chemineau* on Oct. 12. Other Americans who will appear in London opera are Blanche Hamilton Fox of Boston, Edyth Walker, Gaston Sargeant, and Allen Hinckley. Most of them are familiar voices in London.

The British metropolis recently awarded distinct favor to another singer who regards himself as an American. He is a Russian Pole of Jewish extraction, although his name is B. Nevada Landino. The middle name he assumed through veneration of Emma Nevada, whom he knew in Milan, and the Italian form of his last name is a result of her suggestion. The English public discovered Mr. Landino during a National Sunday League concert at the Alhambra. The tenor aria from *Rigoletto* was the medium of his fame.

At the reception to Sarah Bernhardt at the Holborn Restaurant last night, the unique feature was a midnight play which was written by Mrs. Montague Fowler. It does not seem likely that this particular innovation will prove a widely popular diversion, because most people who are in search of amusement at that time of night have just come from the theatre and are hardly in a mood for more.

Mr. Hammerstein has no monopoly on buildings dedicated to music. Oswald Stoll, recently managing-director of the Moss Empires, Ltd., has plans for five mammoth music halls at King's Cross, Fulham, Kilburn, Chiswick, and at one other point not settled upon. They involve an expenditure of £350,000.

JASPER.

### VERA MICHELENA.



The one member of *The Girl in the Train* company whom the critics select for particular mention is Vera Michelena. Her role unfortunately does not call for much vocal display, a fact doubly regrettable, since she possesses a brilliant soprano voice and since she is far and away the best vocalist in the production. Miss Michelena left *The Girl and the Drummer* to appear in this new Viennese operetta. Previously she had appeared in *The Flirting Princess* in Chicago.

### CHARLES BIGELOW.



The perfectly smooth and shiny surface of Charles A. Bigelow's bald head is well displayed in the above picture. Mr. Bigelow is the comedian of *Alma, Wo Wohnt Du?* and from his role derives unlooked for comedy, which has that unusual virtue, spontaneity. On the opening night of *Alma* at Weber's Mr. Bigelow accidentally overturned a vase of roses. Instead of disconcerting him the incident gave him inspiration for one of his funniest lines. He has incorporated the happening into regular "business."

### NEW THEATRE IN JOPLIN.

A new theatre in Joplin, Mo., to be called the Star, is being erected for vaudeville, stock and moving pictures, to be combined in one performance. It is to be opened Nov. 15. It will be located on East Fifth Street, between Main and Virginia streets. The new theatre is to cost \$18,000, furnished by an incorporated company of Joplin business men who have faith in the city as a theatrical town. A permanent stock company will be engaged for the production of one-act playlets to take from thirty to fifty minutes, after which will be several acts of first-class vaudeville, the performance to conclude with illustrated songs and motion pictures. The theatre will have a seating capacity of 1,000. The stage will be 18 by 25 feet. It will be managed by L. Simmons, proprietor of the Theatorium, who is negotiating with many prominent stock actors with a view to securing them when the house is ready.

### ELLEN TERRY'S ADVENT.

Ellen Terry will arrive in New York in time to be present at the first performance of *The Scarlet Pimpernel*, in which her younger brother, Fred Terry, will make his American debut, with Julia Neilson, at the Knickerbocker Theatre Oct. 24. It is not generally known that Ellen Terry and Fred Terry are sister and brother.

### MAETERLINCK'S TRIBUTE TO HEYSE.

Maeterlinck's play, *Mary Magdalene*, which has just appeared in an English form, is preceded by this very interesting "author's note":

I have borrowed from Mr. Paul Heyse's drama, *Maria von Magdala*, the idea of two situations in my play—namely, at the end of the first act, the intervention of Christ, who stops the crowds raging against Mary Magdalene with these words, spoken behind the scenes: "He that is without sin among you, let him cast the first stone"; and, in the third, the dilemma in which the great sinner finds herself, of saving or destroying the Son of God, according as she consents or refuses to give herself to a Roman.

Before setting to work, I asked the venerable German poet, whom I hold in the highest esteem, for his permission to develop these two situations, which, so to speak, were merely sketched in his play, with its incomparably richer plot than mine; and I offered to recognize his rights in whatever manner he thought proper. My respectful request was answered with a refusal, none too courteous. I regret to say, and almost threatening.

From that moment I was bound to consider that the words from the Gospel, quoted above, are common property; and that the dilemma of which I speak is one of those which occur pretty frequently in dramatic literature. It seemed to me the more lawful to make use of it, inasmuch as I had happened to imagine it in the fourth act of *Joyelle*, in the same year in which *Maria von Magdala* was published and before I was able to become acquainted with that play.

I will add that, excepting the principle of these two situations, in all that concerns the subject of the play, the conduct of the action, the persons, the characters, the evolution and the atmosphere, our two works have absolutely nothing in common; not a phrase, not a cue of the one will be found in the other.

Having said this, I am happy to express to the aged master my gratitude for an intellectual benefit which is none the less great for being involuntary.





White, N. Y. James Carson Ethel Johnson Arthur Stanford Marie Cahil Joseph Santley Truly Shattuck Bert Baker

### STAR FACTORY MATERIAL

From "Judy Forgot" at the Broadway Theatre

#### BOOK REVIEWS.

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John Galsworthy has appeared recently in the sociological arena as the champion of the under dog, and a champion to be reckoned with as his earlier drama of labor indicated. At its production on Feb. 21, 1910, in the Duke of York's Theatre, London, his later tragedy was not so favorably received as *Strife* had been. The reason for this comes to light in reading *Justice*.

For his tragic hero Mr. Galsworthy chose a weakling. William Falder had no magnificent qualities; his chivalry at best was only admirable. His tragic fault was a vice, a defective will power. To rescue Ruth Honeywill from her brutal husband, William Falder altered a check, which he was cashing for his employer, from nine to ninety pounds at a moment when he was unnerved by Ruth's frenzied appeal for money. On the eve of his projected elopement to Australia the discovery of his deception led to his imprisonment. At the trial the plea of temporary insanity was set up ineffectually and the young man went to jail to suffer diabolical torments of conscience in his solitary cell. Two years later he was released on parole, but wherever he worked his reputation followed him until in desperation he broke his parole to escape from himself. Ruth, meanwhile having left her husband and being unable to support herself and her children by her utmost endeavor, accepted the financial aid of her employer—for a consideration. At the moment when William and Ruth met again, and liberty seemed almost in their grasp, he was apprehended once more. In a furious attempt to elude capture he was killed. Ruth returned to her benevolent employer.

The drama makes the plea that William Falder was really a victim of circumstances and deserved pardon and a helping hand instead of two years' solitary confinement. Such a punishment, the quintessence of civilized torture to a nervous nature like his, ruined him irreparably for an existence in the world, whereas the proper treatment would have strengthened his resolution and sent him out to the battle of existence with a high purpose. In other words, criminal cases are to be treated pathologically.

Now, Mr. Galsworthy undeniably preaches good Christianity; but in this present year of grace it is unfortunately an inexpedient Christianity. William Falder's moral will buckled under when it was heavily loaded. According to Mr. Galsworthy, either the will must be strengthened or the load lightened. How can any external force bolster up a weak will? The man himself must look out for that, for the world hasn't the time to devote to such an interminable and such a futile task. The pressure that wrecked Falder came through love. Who would undertake to alter a man's affection?

After all, William Falder committed his crime against society, a crime that could not go unpunished if society is to exist. The very basis of society is that a man shall keep his hands off the property of

his neighbor. That sociological law is as binding on the least member of society as it is on the most autocratic corporation. It is as inexorable as the physical laws of the universe. A man cannot touch fire

#### CHARLOTTE LESLAY.

Charlotte Leslay has reached Broadway. As Louise in *Alma, Wo Wohnst Du?* she opens that play with the first solo and executes it with skill and no little ginger. Miss Leslay two years ago was singing the prima donna role in *L'il Mose*, a musical comedy which never reached Broadway. The music of that piece could not save the abominable comedy, so Miss Leslay was kept on tour with it. Although *Alma, Wo Wohnst Du?* does not demand as much of Miss Leslay, in the way of dancing and singing, as *L'il Mose* did, it at least gives her a Broadway hearing



Kajiwara, St. Louis, Mo.

without being burned, no matter whether he intended to touch it or not, no matter whether he knew the property of fire or not. As invariability is the divinity of the physical world, inviolability is the divinity of man-made justice. The proportion of the penalty to the crime is not the chief concern of either man or God. Like violations of the law receive like punishment. That one transgressor is better able to stand the punishment than another is, cannot be more of a consideration in terrestrial than in celestial justice. Mr. Galsworthy has based his *Justice* on an untenable hypothesis. He shows the terrible results of our crude laws without offering anything to take their place.

**MIND AND VOICE: Principles and Methods in Vocal Training**, by S. S. Curry, Ph.D., Litt.D. Expression Company, Boston, 1910.

S. S. Curry, president of the School of Expression in Boston, is well qualified to speak on his subject, for long years of experience have made him familiar with the qualities of various kinds of voices and the needs of the untrained. He has written a text-book primarily, but has written it in a way to interest general readers who care to consider the possibilities of the voice.

After explaining his method of investigation the author discusses the relation of the body and the mind to the voice. He bases all his advice on a careful study of anatomy, especially of the throat, on an investigation of the physics of sound waves, and on a research of emotional effects. Dr. Curry rightly believes that the proper use of the voice is one of the actor's chief assets.

#### BERNHARDT WILL PLAY MADAME X.

Henry W. Savage has granted Sarah Bernhardt the privilege of including *Madame X* in her repertoire during her forthcoming American tour. Madame Bernhardt offered Mr. Savage a large sum for the right to play the piece in French in this country, whereupon he gave his consent as a mark of his appreciation of her art and declined to accept any payment. Madame Bernhardt will give one or two performances of the piece in every large city visited, her repertoire of thirty plays preventing a greater number of performances of the *Bisson* play. The play was originally written for her but her inability to produce it within the prescribed time caused *Bisson* to offer the play to Jane Hading who created the role at the Theatre Porte Ste. Martin. Madame Bernhardt will give a professional matinee of the play as a compliment to Dorothy Donnelly, the original American *Madame X*. The Bernhardt production will be made in French as *La Femme X*.

#### THE PROSECUTOR.

William Courtleigh and Eva McDonald will have the principal roles in Franklin Searight's play, *The Prosecutor*, which the Mittenthaels will produce soon.

## THE LONDON STAGE

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### THE PROSECUTOR.

William F. Hartigan and Mrs. McLaughlin are the stars in *The Prosecutor*, a new play at the Manhattan Theatre.



## NEW YORK'S LATEST PRODUCTIONS

(Continued from page 7.)

Such a theme as *The Penalty* discusses is legitimate material for the playwright who can handle it; for others it is a perilous reef. Although Mr. Colwell has made a brave attempt, his drama is too theatrical to succeed; the spectator can see the perspiration beading the brow of the tolling writer, and that is never an artistic sight. Moreover, he deals out incomplete justice. Although Charles Hetherford richly deserved chastisement, Mr. Colwell intimated no such outcome unless the audience is to understand that he surrendered himself as the murderer of James Carpenter. It does little good to anyone to breathe the murky atmosphere of *The Penalty*.

Lyric—*Madame Troubadour*.

Operetta in three acts, music by Felix Albini, book and lyrics by Joseph Herbert, from the French. Produced on Oct. 10, by the Shuberts.

Henrietta ..... Grace La Rue  
Julietta ..... Georgia Calne  
Joseph ..... Edgar Atchinson  
Marquis de Kerguelan ..... Charles Angelo  
The Cavalier ..... Edgar Norton  
Georgette ..... Anna Wheaton  
Martine ..... Doris Goodwin  
Vicente Max de Volcommeux ..... Van Rensselaer Wheeler

*Madame Troubadour* has come to town. There seems to be no reason why she should stay, for she adds no charm to the Autumnal atmosphere of New York. She is a French female, but she is not ambiguous after the fashion of some of her kind. She has only one meaning which, unfortunately, it is impossible to mistake.

When the Marquis de Kerguelan and the wife arrive at that point where they are no longer infatuated with each other and where playwrights consider them fit for theatrical exhibition, they attempt to expedite proceedings by innocent actions which can be misconstrued into grounds for divorce. He invites a demi-mondaine to the house while she visits a family friend, an obliging vicomte. The recipient of the invitation, however, sends her irreproachable maid, and the vicomte disapproves of legalizing his attachment; so finally, after the husband has accomplished nothing and the wife has accomplished less, they return to the conjugal yoke with renewed zest.

Neither the plot nor the lines are clad with a shred of decency. The one string to *Madame Troubadour's* lyre twangles and jangles in season and out; nothing remains to be said or sung about the jocular matter of infidelity. When the resources of an unabridged English dictionary are unequal to the subject, the translator presses into service French phrases like *malheureusement non, n'est ce pas?* and similar piquancy.

To embellish such a plot with tasteful, fresh, varied, pretty music is a thousand pities. Felix Albini has done nothing to shock and a great deal to charm the listener; the score flirts along its way with the grace that animates the usual French production. Unfortunately it did not animate all the singers. Georgia Calne and Charles Angelo sang with commendable spirit and assurance. Neither Grace La Rue nor Van Rensselaer Wheeler, however, made up in intelligence what they lacked in volume and vivacity. A curious, cut-and-dried, uninspired quality rested like a blight on every scene that tried to be funny. Anna Wheaton worked hard for her success, and deserves the applause she won. Edgar Atchinson Ely would be really effective if he wouldn't smirk. Doris Goodwin was somewhat less than comic.

Of the musical numbers, "Trou-Trou-ba-ba-Troubadour" was the most notable because it was sung spiritedly and because it was written for a show song. The trio in the first act by Edgar Norton, Grace La Rue, and Van Rensselaer Wheeler was well sung; it is a typical sample of the musical style of the play, melodiously balanced and distributed among the singers. The pastoral duet by Anna Wheaton and Doris Goodwin was lively enough; and the chime by Van Rensselaer Wheeler, Doris Goodwin and Anna Wheaton was agreeable. These numbers did not rise high above the uniform excellence of the rest. In the score lies the chief attraction of *Madame Troubadour*.

Comedy—*The Family*.

Drama in three acts by Robert H. Davis. Produced on Oct. 11, by the Shuberts.

John Sneed ..... Sam Edwards  
Mary Sneed ..... Mabel Bert  
Madeline Sneed ..... Julie Herne  
David Sneed ..... John Westley  
Ruth Sneed ..... Zillah Ines Shannon  
Paul Churchill ..... Thomas Meighan  
Roosevelt ..... By Himself

Although the Comedy Theatre seemed for a while to be hovering near a tragedy, by the time *The Family* began to get tragic the outlook for the Comedy brightened. In other words, the first act of *The Family* failed to arouse any enthusiasm; the playwright didn't start anything that would waken a sleeper. He was carefully preparing the ground for the seed sown later; he was showing that Madeline Sneed—what a name to inflict on a defenceless heroine!—was bored to the point of evaporation by her two-by-four existence in Alvatown, Mass. Just as she was sighing for a glimpse of the world beyond the smokestacks of Haverhill, along came Prince Charming. He was only a minstrel show man, but he was handsome and had eyes that would melt marble. Away she flew with her hero to Springfield. But Springfield proved not to be exactly the paradise she had fancied. Perhaps Mr. Churchill and Miss Sneed did not room at the best hotel in town. At any rate, she wrote to her mother. Of course, the whole family descended upon Springfield, where Mrs. Sneed promptly found out that

Madeline was not married. After calming the girl's brother David, who was ready to murder Paul Churchill, Mrs. Sneed hastened her family back home. A few days later, the minstrel was killed in a railroad wreck, and Mrs. Sneed told her undiscerning husband how things stood. Mr. Sneed, after a burst of rage, forgave Madeline and she was reinstated in the family.

It takes no expert to see that Mr. Davis has dragged no newcomer into the paddock where the plots are herded. He has led out for exhibition one of the two oldest rackabones in the field—the other is the eternal triangle—and has put it through the usual paces. Lovely woman stooping to folly, although antediluvian in age, is immortal in interest—if the playwright makes her so. Here, the plot has been decorated with a great deal of character study, not always of a convincing nature. The old, easy-going, sporty, loving, generous John Sneed is credible, except for his absorption in the racetrack. The propensity for gambling rarely goes unmated by other unlovely traits. The son David, a chip of the old block, comes to his senses with a jolt—a spectacular but a possible transformation. Mary Sneed is the conventional, idealized figure of affectionate, long-suffering motherhood. Paul Churchill so strongly resembles that Frank Churchill whom Jane Austen introduced a century ago that he must be a lineal descendant. The characters, moulded in alt relief, approach caricatures through the emphasis of small traits.

John Westley lies most open to the charge of caricaturing his role because he is so ultra sporty, so ultra fearful, so ultra regenerated. To his honor be it said that what he does he does intelligently, but he has produced a theatrical rather than a real David Sneed.

It is always a pleasure to speak well of the Herne family. Julie Herne depicts a pretty heroine, a girl easily persuaded, and a girl unable to face her mother with a lie. The role is weak, if not contradictory. Miss Herne plays it with delicacy and reserve.

Sam Edwards carved out a comprehensible John Sneed, indulgent, blind, and merry. John Sneed, although not a new character, is agreeable to meet again.

Mabel Bert did the ordinary things well. Thomas Meighan exerted a real attractive force upon the audience as well as upon the heroine, and Zillah Ines Shannon played the small sister prettily.

The family is a very ordinary play, presented by an intelligent and hard-working cast. Its early scenes are devoid of real action, and the later scenes are not overloaded with it. As David Sneed remarked, "There's nothing in this place but rag-chewing." The sentiments and the scenes suggest numerous other Broadway successes; it hardly has the distinctive qualities that would make its undeniably agreeable traits really fascinating.

Irving Place—*The Mouse Trap Peddler*.

The season of comic opera at the Irving Place Theatre opened on the night of Oct. 10, with Leon and Leah's three-act operetta, *The Mouse Trap Peddler* (Der Hantelbinder). The same work was seen in New York last year, when it was done by Emil Beria and his company.

The difference between that production and the present one approximates the difference between day and night. Director Burgarth has given the best musical production in the history of the Irving Place Theatre, one that is up to Broadway standards. Pains have been taken with the mounting, the chorus is perfectly rehearsed and both vocally and in looks satisfies the most captious critic, while the principals need not fear comparison with the footlight favorites to the West of them.

With two exceptions, the leading parts are in the hands of new members of the company. Madame Neundorff and Mr. Olmar are old friends and may be trusted to fill to the satisfaction of their audiences any line of roles, serious or comic. Mr. Olmar was particularly good as the *bon vivant* Gloeppler. Emmy Dorfer, a handsome blonde, sang sweetly as Miss Emma Malkowska, a plump little person, won instant success as Suzie. Not only does she sing well, but her acting is of a high order. The house demanded encore after encore of the duet, "Kiss, Kiss, Kiss," which she sang with Otto Marié. Mr. Marié has a fine voice and physically he is a splendid type of man. Adolf Kuehns as the Jewish onion-peddler played with unction and rendered his songs capably. Rudolf Werder, the Jauku, used an excellent tenor voice in a way that showed experience and training.

## At Other Playhouses.

CIRCLE.—Henry W. Savage's production of *Madame X*, which moved directly from the Lyric to the Circle, pleased large audiences at this house last week. In the cast were Marta Oatman, Charles J. Wilson, Boyd Nolan, Dorothy Donnelly, Robert Paton Gibbs, Malcolm Williams, Harry C. Bradley, W. H. Denny, Maurice Drew, Bernette Radcliffe, Cecil Kern, William Elliott, Frank Wright, Charles H. Henderson, Thomas Dennison, John McKee, Walter F. Tuley, and Nell S. Kelly. This week Cyril Scott in *The Lottery Man* is the attraction with a supporting company including Louise Galloway, Robert Mackay, Henry Duff, Bertha Bartlett, Jennie Dickerson, Helen Lowell, Mary Leslie Mayo and Wallace Sharpe.

CITY.—Arsene Lupin was the well-patronized attraction here last week. In the cast were William Courtenay, Sidney Herbert, Charles Harbury, Arthur Elliott, J. Palmer Collins, William E. Bonney, Lawrence C. Knapp, Maurice Sloan, J. C. Rosney Davidson, Edgar Stehl, Guy Nichols, Louis Egan, J. Davis, Hollister Pratt, Louise Albert, Joseph Robison, James Smith, H. Deane, William Jones, Desmond Kelly, Virginia Hammond, Lena Halliday, Frances Comstock, Ida Greeley Smith, Grace V. Walsh and May Gayler. This week Montgomery and Stone in *The Old Town*.

WEST END THEATRE.—Fritzi Scheff's charming personality and voice captivated the audience last week

at the West End in *The Mikado*. Frank Rushworth as Nanki-Poo was not satisfactory but Kathia played by Kate Condon was very well done. Digby Bell, William Danforth, Tattye Fox and Marie Rosa were excellent in their respective roles. Others in the cast were H. B. Waterous, Arthur Cunningham and Marie Rosa. This week, Forbes Robertson in *The Passing of the Third Floor Back*.

NEW YORK.—Donald Brian and his associates returned this week to the New York Theatre for a limited engagement in *The Dollar Princess*.

GRAND OPERA HOUSE.—David Belasco's production of *Is Matrimony a Failure?* gave immense satisfaction to patrons of this house last week. The play was well interpreted by Courtney Foote, John F. Webber, James Bradbury, Gilmore Scott, Stuart Walker, F. Newton Lindo, A. Massonovitch, Robert Rogers, Louise Woods, Louise Mackintosh, Blanche Yurka, Madge West, Lou Ripley, Gretta Vandell, Julia Reinhardt, Josephine Bernhard, Josie Morris Sullivan, Arthur Maitland, and Clara Armstrong. This week, Henrietta Crossman in *Anti-Matrimony*.

ACADEMY OF MUSIC.—The *Orieis* was satisfactorily done by the Academy of Music Stock Company last week and this week they are giving *Darkest Russia*.

PLAZA.—Clyde Fitch's *Girls at the Plaza* last week is succeeded by the *Charity Ball* this week.

MAXINE ELLIOTT'S.—J. Forbes Robertson closed his supplementary engagement at Maxine Elliott's Saturday night and Miss Elliott herself took possession of the house Monday for a two weeks' engagement of *The Inferior Sex*. The *Gambler* will open Oct. 31 at this house.

## PRELIMINARY TOUR OF NEW THEATRE.

The New Theatre announces that its regular repertoire company, which will open its second season Monday evening, Nov. 7, will make a two weeks' tour of Canada prior to its first appearance in New York. After its first annual tour had been booked last Spring the directors received many letters from Canadians asking that performances be given in the provinces. As this was then impossible it has now been decided to play one week in Montreal and one week in Toronto.

The Montreal engagement will open in the Princess Theatre, Monday evening, Oct. 24, and continue for one week. The following week the company will be seen in the Royal Alexandra Theatre, Toronto. Eight performances will be given in each city. Two plays will be presented, *The Merry Wives of Windsor*, which is to serve as the opening attraction of the New Theatre, and Arthur Wing Pinero's *The Thunderbolt*, which will be the second Metropolitan offering. Four performances of each play will be given in Montreal and four in Toronto.

The company will leave New York on a special train Saturday afternoon and reach Montreal Sunday when a rehearsal will be held. Director Ames will be in charge and will be accompanied by the heads of departments of the New Theatre. The scenery and costumes have been completed for both plays and will be sent on ahead of the company. The *Blue Bird* will remain at the New Theatre until the repertoire company returns. Director Ames has invited Earl Gray, Governor-General of Canada, and Lady Gray, to be present at any performances they may choose.

## JOSEPHINE BARTLETT DIES.

Josephine Bartlett, sister of the late Jessie Bartlett Davis, and herself a well-known musical comedy contralto, died at the Baptist Hospital, Chicago, Oct. 14. A year ago she was struck by an automobile on Fifth Avenue, New York, and never recovered from the injuries, which were the cause of her death.

Miss Bartlett, in private life Mrs. Harold Perry, was born in Morris, Ill., forty-eight years ago. She made her first appearance on the stage in Chicago in 1883, with the Chicago Ideal Opera company. Among the musical comedies in which she appeared were *The Merry War*, *Robin Hood*, *Ogallallas*, *The Knickerbockers*, *Babetta*, *Ananias*, *The Serenade*, *Maid of Plymouth*, *The Viceroy*, *Maid Marian*, *The Mocking Bird*, *The Two Roses*, *Fantinita*, *Girofle-Girofla*, *Boccaccio*, *Mile. Modiste*, and *The Prima Donna*.

## HEILIG THEATRE OPENS.

Portland, Ore., turned out in numbers Monday evening, Oct. 10, to help Calvin Heilig open his new theatre, the Heilig. Viola Allen had the pleasure of dedicating the playhouse with an excellent performance of *The White Sister*. The theatre is one of the finest in the country, costing \$500,000 and seating 2,000 people. The theatre is in John Cort's Circuit.

## KOLKER A SAVAGE STAR.

The Great Name, a comedy by Victor Leon and Leo Fall, which was tried out in Hartford last season by the Hunter-Bradford Players, will be the vehicle in which Henry W. Savage will star Henry Kolker. Last season Mr. Kolker was a member of the New Theatre company.

## THE OATH.

Frank Keenan, who starred last season in *The Heights* by William Anthony Maguire and who previously had been with David Belasco in *The Girl of the Golden West* and the Warrens of Virginia, opened at the Fifth Avenue Theatre, Monday afternoon, in a sketch called *The Oath*, adapted from a short Irish play from Semas McManus. Mr. Keenan has a supporting company of five.

## MAETERLINCK AND THE ACADEMY.

Maurice Maeterlinck, it is intimated, may be elected a member of the French Academy, if he will abandon Belgium to the extent of becoming a French citizen. He has not intimated a purpose to do this, and his fame as an author would be no greater if he were to become an Academician.



## Gossip of the Town

The Widow Perkins opened its season in Perry, Iowa, with Al. Warda as the star, Sept. 8, to turn away business, and are now in their sixth week of prosperity with the star of success shining brighter every week. This is the second season of Al. Warda starring in this bill and Gruber and Kew as the feature vaudeville act. They are booked solid in the best one-night stands in the Middle West and South, most all of the time being return dates. Everybody is well and in good spirits and The Minors is as welcome every week as the treasurer.

Frank C. Burton, who has so successfully played the part of Captain Williams in Paid in Full continuously since its original production, announces his engagement to Julia Gray, five years a star with Lincoln J. Carter and now playing as a headliner in vaudeville. Friends of Mr. Burton and Miss Gray will be glad to know that the marriage will take place some time during the present season.

Robert McWade, Jr., and Minnie Lee, daughter of Charles M. Lee, were married Oct. 11 at the Church of the Messiah, by the Rev. Dr. Holmes.

M. Armbruster, the well-known scenic artist, is back again in his studio at Columbus, Ohio, after a pleasant two months' trip abroad with his family.

Maggie Holloway Fisher has been engaged by H. B. Harris for the Chicago production of The Commuters.

In Mary Mannering's support this season in A Man's World are Alphonse Ethier, Helen Ormsbee, John Sainpolis, Edward Mortimer, Arthur Berthelet, Helen Shanley, Irene Kingsley, Ann Crews, and Gertrude Short.

The Victoria Roof-Garden, which has been remodeled for cold weather, will open Oct. 24 with motion pictures and vaudeville.

Bertha Creighton has just copyrighted a drama in four acts entitled Beside the Still Waters.

The Baroness Orczy and Montague Barstow, authors of The Scarlet Pimpernel, which opens with Julia Neilson and Fred Terry at the Knickerbocker Oct. 24, will be present at the American premiere. Ellen Terry will also be an interested spectator.

Oscar Hammerstein arrived in New York on the Lusitania Oct. 18.

Henry B. Harris has engaged George Wright and Ethel Clayton for his Chicago company in The Country Boy.

William A. Brady will shortly begin rehearsals of a new play by Hayden Talbot, called In God's Country. The scenes are laid in Arizona, and Mr. Brady plans an enormous production with a hundred cowboys and Indians. Pawnee Bill has agreed to stage the big acts.

Robert Mantell will produce The O'Flynn, by Justin Huntley McCarthy, at Pittsburgh, Oct. 24. Sir Herbert Tree has great success with this play in London. Mr. Mantell's character is that of a soldier of fortune in Charles Stuart's time.

Charles Glocker, reader with Gus Sun's A Night with the Poets, will close with the act about Nov. 1. The act is meeting with much success through the Middle West.

Liebler and Company received a cable Oct. 13 from their European agents announcing the departure from Genoa of the company, costumes and the scenery of Yeobell. Bessie Abbott sails on the Oceano Oct. 19, and Composer Mascagni and librettist Illica follow a week later, with their retinue of secretaries and attendants.

Walter C. Jordan, of Sanger and Jordan, has just purchased from Henri Bernstein, for the United States and Canada, all proprietary interests and rights to that author's three plays, The Thief, Samson, and Israel, subject only to Charles Frohman's existing leases and exclusive control over the performing rights to these plays. None of the above plays have yet been played in stock, although there is an enormous demand for all three for stock purposes.

Lizzie Goode is playing the principal character role in The House on the Bluff over the Stair-Havlin Circuit and is meeting with much success.

Lillian Dilworth, who recently left The New Leader, has rejoined the sketch and is appearing at the Colonial Theatre this week.

Joe Robinson Haywood is in her fourth week at the Crescent Stock, Brooklyn. Her Rose in Love Watches has received the favorable attention of the Brooklyn press.

Josephine Clairmont has engaged Nellie Blanchard and Philip Maltland for her sketch, The Pantaloon Skirt, in which she is meeting with much success on the United States.

Harry Clay Blaney and Mrs. Blaney (Kitty Wolfe) celebrated their eighth wedding anniversary by giving a supper to their company and a few personal friends at the Hotel Richmond, Richmond, Va., after the performance Oct. 12.

A combination has just been formed by Fred H. James, dramatic writer and author of sketches, and George J. Wetzel, the composer and musical director. Mr. Wetzel is

writing the score for a musical production and also drilling the chorus of an operetta shortly to be produced. He has just finished the score of three one-act operettas, A Baller's Sweetheart, Lena, and High Jinks on Board. Mr. James has just completed the adaptations of two French comedies, now under consideration by the Shuberts, and is engaged upon the English version of a German farce. Mr. Wetzel has just written the "Aquila Indian March" for Clarence Bennett's production of A Royal Slave, and "My Odaleque," an Oriental dance, for Mr. Bennett's The Holy City.

Carrie Clarke Ward has a new sketch from Will Cressay's hand, which has been written for her and is particularly adapted to her inimitable Irish character work. The sketch will be tried out in New York, where Miss Ward is coming after an engagement with the Woodward Players in Omaha, with which organization she recently closed to come to New York for the arrangement for production of her vaudeville sketch.

Isabel Pitt Lewis has sold her sketch entitled The Princess Gown to the comedian, Tom O'Keefe, who will produce and use it in vaudeville.

Sanger and Jordan, the play agents, have closed contracts whereby Grace Miller White's successful novel, "Tess of the Storm Country," is being dramatised by Rupert Hughes. It will be produced in New York early in January.

Irma La Pierre has been engaged as leading woman for Cosmo Hamilton's new play, The Iron King. The piece played Baltimore the week of Oct. 17, with Washington and Philadelphia to follow. It is shortly expected in New York.

Among the arrivals at the Metropolitan Hotel, Denver, Oct. 8, was E. P. Bower, E. Colbert, Minnie Allen, Helen DuBois, H. C. De-muth, and Earl Schwartz, all members of the Three Twins company. The company is making a jump from the East to Boulder, Colo., expecting to play in Denver on the return trip.

Lee Ramonde is this season playing characters with the Grace Hayward Stock company, at the Warrington Theatre, Oak Park, Chicago, Ill.

Walter Hubbell played Aquila, last of the Montezumas, in A Royal Slave, at the Music Hall, Oct. 8, in Boston, Md., it being the one thousandth time he has played the part. He is supported this season by Mary Asquith as the countess, and a company managed by J. M. Jacobs.

Helen Holmes has been engaged by Charles Frohman to play Esther with Marie Tempest in Caste.

Myrtle De Sota has canceled her vaudeville time to join The Kissing Girl company at Marquette, Mich., to play the role of Christine.

Love Among the Lions closed in Boston Oct. 8. A. E. Matthews and Mrs. Matthews (May Blayney) will have roles in Charles Frohman's revival of Oscar Wilde's The Importance of Being Earnest.

Gertrude Quinlan's tour in Miss Patsy came to an end Saturday night in Philadelphia. She will appear later in a new comedy.

Alice Washburn, so long identified with Our New Minister, is playing the grand dame in Mlle. Ricci, with Emil Hoch and company.

George Marion will stage The Fountain Fay, the American version by Harry and Robert Smith of the German Die Sprudelsee, in which Christie Macdonald will star.

Leslie Morosco and company presented their sketch A Million Dollar Wife at the Seventh Avenue Theatre, 124th Street, on Sunday night, Oct. 9. The following day Mr. Morosco signed contracts with the Marcus Lowe Circuit for twenty-five consecutive weeks. On Thursday, Oct. 13, Mr. Morosco and his leading lady, Dorothy Holmes, were married by Justice of the Peace George F. Seymour, at 113 Washington Street, Hoboken.

The Mocking Bird ceased to mock in Poughkeepsie, Oct. 14. In the same city the previous evening Bailey and Austin in the revamped The Motor Girl, the new version being called The Aero Girl, opened and closed.

Eleven graduates of the Metropolitan Opera Company ballet school received their diplomas from M. Gatti-Casazza and were engaged for the Metropolitan ballet. Madame Cavallazzi, the instructor, speaks highly of their ability. They are: Florence Glover, Musette D'Eyrenx, Irma Kamlosy, Lillian Handie, Dorothy Cameron, Edna Flugrath, Jessie York, Lillian Ogden, Josephine Baun, Junietta Prietsche, and Eva Swain.

William H. Thompson received from Paris last Monday the manuscript, together with the costume and scene designs, of the one-act play, The Cardinal's Stratagem, in which he will star this season. The author of the play is Mildred Aldrich, a well-known American literary woman, now residing in Paris.

H. M. Horkheimer announces the complete cast which he has engaged to support Violet Dale in A Message from Reno, as follows: Myles McCarthy, Osborne Searle,

Walter Lewis, Alfred Hudson, Sr., James Bevin, Gladys Claire, Florence St. Leonard, Josephine Dougherty, and Haidée Williams. Miss Dale is to make her debut as a metropolitan star shortly when A Message from Reno is presented at a local theatre.

The Dollar Mark is among the season's early closings. The end came in Kansas City.

Edith Bowers, character woman of Corse Payton's Bijou Stock company, Brooklyn, had a birthday last Thursday, and the members of the company and other friends assisted her happily in celebrating it.

Agnes Ware has been engaged by Henry B. Harris for a part in Rose Stahl's new play, by Charles Klein, to open in January. In the meantime she has been engaged to play the Little Damsel in the Chicago company.

James Madison has just completed a new farce for the ill-fated comedian, Adolf Zink, which he will use in vaudeville during the present season. It is called The Little Intruder and calls for a supporting company of three people. Rehearsals are now actively going on and the act will begin playing dates early in November.

Lee J. Killam and company opened on the Miles Circuit Oct. 10, at the Miles Theatre, Minneapolis, Minn. He is booked to the coast on the Pantages Circuit, doing his musical comedy sketch, The Commercial Drummer.

R. S. Ewen, who has been appearing in vaudeville with his wife, Christine Prince, in the comedy playlet, The Taming of Eleanor, is forced to cancel all bookings and return to the Tabitha Hospital, Chicago, for a second operation for ulcers of the stomach.

Billie Burke's new play, in which she will appear in New York during Christmas week, is an adaptation from the French by C. Haddon Chambers. It is called Susanne in the English, but was originally called The Marriage of Miss Bullman. The role is said to be emotional.

The new Sam S. Shubert Theatre in Brooklyn opened Monday night with Eddie Foy and Emma Carus in Up and Down Broadway.

Liebler and Company have accepted a new play by Harriet Ford, based on Judge Ben B. Lindsey's The Beast and the Jungle.

### LUNA PARK TROUBLE.

Deputy Attorney-General Tenner appeared Oct. 14 before Justice Maddox in the Supreme Court, in Brooklyn, and asked for an order dissolving the Luna Park Company and appointing a receiver. Mr. Tenner claimed that the company had been insolvent for more than a year, owing \$26,000 to the Lafayette Trust Company, \$3,500 to the Brooklyn Bank, \$4,000 in taxes, and \$112,000 on notes.

T. Elliott Hodgskin, attorney for Frederick Thompson, who holds a majority of the stock of Luna Park, said that the company was not insolvent and that it had always met its obligations.

Mr. Hodgskin's story is that Thompson and Dundy owed \$112,000 to the Lafayette Trust Company in 1907, but that since that time Thompson and Dundy had reduced the debt to \$66,000. The money is owed by Thompson and Dundy, not by Frederick Thompson or the Luna Park Company.

After Elmer S. Dundy's death there was a rearrangement of affairs. The firm of Thompson and Dundy continued, but does not own Luna Park; it is only a minority stockholder. Therefore Luna Park cannot be made to pay what Thompson and Dundy owe.

Justice Maddox ordered the attorneys to submit affidavits and reserved decision.

### THE MOVEMENT EXTENDING.

The success of the performance for working people at the New Theatre on Monday evening, Oct. 10, and the overwhelming demand for seats, has led to an extension of the movement to bring the drama within the reach of working people and the poor. Conferences have taken place with theatre managers and Julius Hopp, who has charge of the movement, and plans will be announced shortly whereby several theatres will give performances, it is said.

Oscar Hammerstein has set aside every Monday evening for the above purpose, when all balcony seats will be sold to working people's organizations associated with the work. Tickets sold regularly at 25 cents to \$1.50 will be sold for 10, 25, 35 and 50 cents at various application stations—viz., the headquarters of various trades and societies whose members are eligible.

### MARGARET ILLINGTON IN THE WHIRLWIND.

From Portland, Ore., comes the news that until Eternity, Margaret Illington's new play, did not prove satisfactory and has been shelved in favor of Henri Bernstein's The Whirlwind. Miss Illington has the role of Helena Brechebel, played in New York by Marietta Oily. The change was made in Los Angeles last week. The Whirlwind originally was called Baccarat.

### LES FOLIES BERGERES.

Henry B. Harris and Jesse Lasky are to erect a new music hall to be called the Folies Bergeres, on Forty-sixth Street adjoining the Gaity. The building will be four stories high. The theatre will have a seating capacity of 672. The stage will be 100 feet wide and 25 feet deep. The cost will be \$120,000. Heris and Tallant are the architects.

### PENCILLED PATTERN.

Saw one of Dr. Perin's advertisements in a theatrical paper; it read: "En route." What route, "Doc," the Santa Fe or the B. and O.? Dr. Perin will be remembered as the palm reader who pained himself off as a vaudeville attraction for one week only. That was enough.

A woman convict out West says she's going to be an authoress when she gets out of jail. Be careful, madame; that may get you back.

If this fellow Wellman ever gets across the ocean in his balloon, it's not hard to imagine where he'll be a very short while after he lands. In vaudeville? Sure. I knew you'd guess it.

Wilbur Mack and Nella Walker are at Hammerstein's next week, which assures the patrons of this house that there's going to be sixteen minutes of good, classy entertainment on the bill anyhow. This act has set an awfully fast pace in vaudeville for attractions of its kind, and the way the managers keep it going proves that they realize it, too.

Joe Goodwin (formerly known as "the boy monologist," but who is now one of our best little song pluggers) took Bessie Edwards (brother of the famous Gus) into a local thirst quenching depot. After having several glasses of beer—glazed ale (not) Goodwin discovered they were serving small squares of toast covered with hot cheese at the lunch counter. After tasting two he invited Edwards to have one. Edwards tasted one. As he did so Goodwin said: "Those Welsh rarebits are all right." Edwards dropped the one he was eating like a man would a hot coal, saying: "Gee, I never eat these kind of animals." And I always thought Bessie was a regular sport.

Jimmy Lucas hasn't been East in two seasons, and the patrons of some of the local houses have been inquiring for him. But James is very busy on the Orpheum Circuit, where he is being starred in a girl act. The East may see him the latter part of the season.

A music publisher asked a young lady who was trying over one of his songs if she was in vaudeville and the singer replied: "I used to be in vaudeville, but I'm playing Brooklyn this week." This is on the level. Poor Brooklyn.

Stuart, "The Male Patti," says he will "never return to America." Oh, dear, isn't he horrid? What will America do without him?

Ocean wavelets: Next Sunday the famous yacht *Shiloh* is going on another sail with an "all-star crew," consisting of the following: Otto Henry Harris, commander; Pat Casey, first mate; Charley Maddox, second mate; John J. Collins, purser; Lester D. Mayne, steward; M. Ross, attorney-for-the-fish; George Gottlieb, bass caller; Frank O'Brien, ensign; Bill McCarron, the guard; Sam Kenny, cook. George Hall, chief gunner, will do his famous stunt known as "The Quit Hunter." All aboard! Ship ahoy! (No ship story is complete without ship ahoy!)

Martin Beck is to have a hotel in New York. Acts laying off will probably stop at "Martin's place" and tell him to take what they owe him out of their salary when they play the Orpheum Circuit. I'd like to see them do it.

According to a local paper, the government of Sweden wants ten per cent. from all the vaudeville bookings that happen in their little country. Well, well! So they're stealing the U. S. O.'s stuff over in Sweden, eh? If the U. S. O. managers hear of it they may tell their wives not to hire any Swedish servants to get even on the government.

An offer was made to one of the English vaudeville stars to come over here for six weeks, but outside of all the money the managers had in the bank and all he might make, in while he played here the artist didn't want very much at all.

Dan Maloy is certainly "showing them" out West. The newspapers can't say enough nice things about him, and the audiences won't let him get away without four or five encores. When it comes to that Italian character stuff Dan is there, and he owes a great deal of his success to George Hoban, who made Dan "come actor" when he played George's part in The Sign of the Cross, No. 2 company.

The post-season series between the two local teams in New York has made it awful difficult for actors to get bookings, the agents having removed their offices to the two ball parks until the series is over.

Two very pretty young ladies in the Subway yesterday got into an argument as to who was America's greatest actor. One of them said E. H. Sothern, and the other said Arnold Daly. While the argument was at its height a girl friend came in and they decided to leave it to her. When she was asked, without a moment's hesitation she replied, "Lee Harrison, and if you don't believe it you want to catch him and Barney Bernard in our show, Up and Down Broadway." And the argument was over; they wouldn't dare argue against Lee.

May Tully has Christy Mathewson under contract for vaudeville. Lucky Miss Tully.

Take your furs out of moth balls or out of—or—storage.

William Morris left hurriedly for the West. Every little movement has a meaning all its own—by permission of Leamer and Woods. THOMAS J. GRAY.



## NEW YORK'S LATEST PRODUCTIONS

(Continued from page 7.)

Such a theme as *The Penalty* discusses is legitimate material for the playwright who can handle it; for others it is a perilous reef. Although Mr. Colwell has made a brave attempt, his drama is too theatrical to succeed; the spectator can see the perspiration beading the brow of the tolling writer, and that is never an artistic sight. Moreover, he deals out incomplete justice. Although Charles Rutherford richly deserved chastisement, Mr. Colwell intimated no such outcome unless the audience is to understand that he surrendered himself as the murderer of James Carpenter. It does little good to anyone to breathe the murky atmosphere of *The Penalty*.

Lyric—*Madame Troubadour*.

Operetta in three acts, music by Felix Albini, book and lyrics by Joseph Herbert, from the French. Produced on Oct. 10, by the Shuberts.

Henrietta ..... Grace La Rue  
Juliette ..... Georgia Caine  
Joseph ..... Edgar Atchinson  
Marquis de Kergason ..... Charles Angelo  
The Cavalier ..... Edgar Norton  
Georgette ..... Anna Wheaton  
Madame ..... Doris Goodwin  
Viscount Max de Volgemont ..... Van Rensselaer Wheeler

*Madame Troubadour* has come to town. There seems to be no reason why she should stay, for she adds no charm to the Autumnal atmosphere of New York. She is a French female, but she is not ambiguous after the fashion of some of her kind. She has only one meaning which, unfortunately, it is impossible to mistake.

When the Marquis de Kergason and the wife arrive at that point where they are no longer infatuated with each other and where playwrights consider them fit for theatrical exhibition, they attempt to expedite proceedings by innocent actions which can be misconstrued into grounds for divorce. He invites a demi-mondaine to the house while she visits a family friend, an obliging vicomte. The recipient of the invitation, however, sends her irreproachable maid, and the vicomte disapproves of legalizing his attachment; so finally, after the husband has accomplished nothing and the wife has accomplished less, they return to the conjugal yoke with renewed zest.

Neither the plot nor the lines are clad with a shred of decency. The one string to *Madame Troubadour's* lyre twangles and jangles in season and out; nothing remains to be said or sung about the jocose matter of infidelity. When the resources of an unabridged English dictionary are unequal to the subject, the translator presses into service French phrases like *malheureux-ement* non, *n'est ce pas?* and similar piquancy.

To embellish such a plot with tasteful, fresh, varied, pretty music is a thousand pities. Felix Albini has done nothing to shock and a great deal to charm the listener; the score flirts along its way with the grace that animates the usual French production. Unfortunately it did not animate all the singers. Georgia Caine and Charles Angelo sang with commendable spirit and assurance. Neither Grace La Rue nor Van Rensselaer Wheeler, however, made up in intelligence what they lacked in volume and vivacity. A curious, cut-and-dried, uninspired quality rested like a blight on every scene that tried to be funny. Anna Wheaton worked hard for her success, and deserves the applause she won. Edgar Atchinson Ely would be really effective if he wouldn't smirk. Doris Goodwin was somewhat less than comic.

Of the musical numbers, "*Trou-Trou-ba-ba-Trou-badour*" was the most notable because it was sung spiritedly and because it was written for a show song. The trio in the first act by Edgar Norton, Grace La Rue, and Van Rensselaer Wheeler was well sung; it is a typical sample of the musical style of the play, melodiously balanced and distributed among the singers. The pastoral duet by Anna Wheaton and Doris Goodwin was lively enough; and the chime by Van Rensselaer Wheeler, Doris Goodwin and Anna Wheaton was agreeable. These numbers did not rise high above the uniform excellence of the rest. In the score lies the chief attraction of *Madame Troubadour*.

Comedy—*The Family*.

Drama in three acts by Robert H. Davis. Produced on Oct. 11, by the Shuberts.

John Sneed ..... Sam Edwards  
Mary Sneed ..... Mabel Bert  
Madeline Sneed ..... Julie Herne  
David Sneed ..... John Westley  
Ruth Sneed ..... Zyllah Ines Shannon  
Paul Churchill ..... Thomas Meighan  
Roosevelt ..... By Himself

Although the Comedy Theatre seemed for a while to be hovering near a tragedy, by the time *The Family* began to get tragic the outlook for the Comedy brightened. In other words, the first act of *The Family* failed to arouse any enthusiasm; the playwright didn't start anything that would waken a sleeper. He was carefully preparing the ground for the seed sown later; he was showing that Madeline Sneed—what a name to inflict on a defenceless heroine!—was bored to the point of evaporation by her two-by-four existence in Alivatown, Mass. Just as she was sighing for a glimpse of the world beyond the smokestacks of Haverhill, along came Prince Charming. He was only a minstrel show man, but he was handsome and had eyes that would melt marble. Away she flew with her hero to Springfield. But Springfield proved not to be exactly the paradise she had fancied. Perhaps Mr. Churchill and Miss Sneed did not room at the best hotel in town. At any rate, she wrote to her mother. Of course, the whole family descended upon Springfield, where Mrs. Sneed promptly found out that

Madeline was not married. After calming the girl's brother David, who was ready to murder Paul Churchill, Mrs. Sneed hastened her family back home. A few days later, the minstrel was killed in a railroad wreck, and Mrs. Sneed told her undiscerning husband how things stood. Mr. Sneed, after a burst of rage, forgave Madeline and she was reinstated in the family.

It takes no expert to see that Mr. Davis has dragged no newcomer into the paddock where the plots are herded. He has led out for exhibition one of the two oldest rackabones in the field—the other is the eternal triangle—and has put it through the usual paces. Lovely woman stooping to folly, although antediluvian in age, is immortal in interest—if the playwright makes her so. Here, the plot has been decorated with a great deal of character study, not always of a convincing nature. The old, easy-going, sporty, loving, generous John Sneed is credible, except for his absorption in the racetrack. The propensity for gambling rarely goes unmated by other unlovely traits. The son David, a chip of the old block, comes to his senses with a jolt—a spectacular but a possible transformation. Mary Sneed is the conventional, idealized figure of affectionate, long-suffering motherhood. Paul Churchill so strongly resembles that Frank Churchill whom Jane Austen introduced a century ago that he must be a lineal descendant. The characters, moulded in alt relief, approach caricatures through the emphasis of small traits.

John Westley lies most open to the charge of caricaturing his role because he is so ultra sporty, so ultra tearful, so ultra regenerated. To his honor be it said that what he does he does intelligently, but he has produced a theatrical rather than a real David Sneed.

It is always a pleasure to speak well of the Herne family. Julie Herne depicts a pretty heroine, a girl easily persuaded, and a girl unable to face her mother with a lie. The role is weak, if not contradictory. Miss Herne plays it with delicacy and reserve.

Sam Edwards carved out a comprehensible John Sneed, indulgent, blind, and fery. John Sneed, although not a new character, is agreeable to meet again.

Mabel Bert did the ordinary things well, Thomas Meighan exerted a real attractive force upon the audience as well as upon the heroine, and Zyllah Ines Shannon played the small sister prettily.

*The Family* is a very ordinary play, presented by an intelligent and hard-working cast. Its early scenes are devoid of real action, and the later scenes are not overloaded with it. As David Sneed remarked, "There's nothing in this place but rag-chewing." The sentiments and the scenes suggest numerous other Broadway successes; it hardly has the distinctive qualities that would make its undeniably agreeable traits really fascinating.

Irving Place—*The Mouse Trap Peddler*.

The season of comic opera at the Irving Place Theatre opened on the night of Oct. 10, with Leon and Lehar's three-act operetta, *The Mouse Trap Peddler* (Der Rastelbinder). The same work was seen in New York last year, when it was done by Emil Beria and his company.

The difference between that production and the present one approximates the difference between day and night. Director Burgarth has given the best musical production in the history of the Irving Place Theatre, one that is up to Broadway standards. Pains have been taken with the mounting, the chorus is perfectly rehearsed and both vocally and in looks satisfies the most captious critic, while the principals need not fear comparison with the footlight favorites to the West of them.

With two exceptions, the leading parts are in the hands of new members of the company. Madame Neudorff and Mr. Olmar are old friends and may be trusted to fill to the satisfaction of their audiences any line of roles, serious or comic. Mr. Olmar was particularly good as the bon vivant Gloeppler. Emmy Dorfer, a handsome blonde, sang sweetly as Miss Emma Malkowska, a plump little person, won instant success as Susa. Not only does she sing well, but her acting is of a high order. The house demanded encore after encore of the duet, "*Kiss, Kiss, Kiss*," which she sang with Otto Marle. Mr. Marle has a fine voice and physically he is a splendid type of man. Adolf Kuehns as the Jewish onion-peddler played with unction and rendered his songs capably. Rudolf Werder, the Janku, used an excellent trnor voice in a way that showed experience and training.

## At Other Playhouses.

CIRCLE.—Henry W. Savage's production of *Madame X*, which moved directly from the Lyric to the Circle, pleased large audiences at this house last week. In the cast were Marta Oatman, Charles J. Wilson, Boyd Nolan, Dorothy Donnelly, Robert Paton Gibbs, Malcolm Williams, Harry C. Bradley, W. H. Denny, Maurice Drew, Bernette Radcliffe, Cecil Kern, William Elliott, Frank Wright, Charles H. Henderson, Thomas Dennison, John McKee, Walter F. Tuley, and Neil S. Kelly. This week Cyril Scott in *The Lottery Man* is the attraction with a supporting company including Louise Galloway, Robert Mackay, Henry Duff, Bertha Bartlett, Jennie Dickerson, Helen Lowell, Mary Leslie Mayo and Wallace Sharpe.

CITY.—Arsene Lupin was the well-patronized attraction here last week. In the cast were William Courtenay, Sidney Herbert, Charles Harbury, Arthur Elliott, J. Palmer Collins, William E. Bonney, Lawrence C. Knapp, Maurice Sloan, J. Crosby Davidson, Edgar Stehl, Guy Nichols, Louis Egan, J. Davis, Hollister Pratt, Louise Albert, Joseph Robison, James Smith, H. Deane, William Jones, Desmond Kelly, Virginia Hammond, Lena Halliday, Frances Comstock, Ida Greeley Smith, Grace V. Walsh and May Gayler. This week Montgomery and Stone in *The Old Town*.

WEST END THEATRE.—Fritz Scheff's charming personality and voice captivated the audience last week

at the West End in *The Mikado*. Frank Rushworth as Nanki-Poo was not satisfactory but Katisha played by Kate Condon was very well done. Digby Bell, William Danforth, Tattye Fox and Marie Rose were excellent in their respective roles. Others in the cast were H. S. Waterous, Arthur Cunningham and Marie Rose. This week, Forbes Robertson in *The Passing of the Third Floor Back*.

NEW YORK.—Donald Brian and his associates returned this week to the New York Theatre for a limited engagement in *The Dollar Princess*.

GRAND OPERA HOUSE.—David Belasco's production of *Is Matrimony a Failure?* gave immense satisfaction to patrons of this house last week. The play was well interpreted by Courtney Foote, John F. Webber, James Bradbury, Gilmore Scott, Stuart Walker, F. Newton Lingo, A. Massonovitch, Robert Rogers, Louise Woods, Louise Mackintosh, Blanche Yurka, Madge West, Lou Ripley, Gretta Vandell, Julia Reinhardt, Josephine Bernhard, Josie Morris Sullivan, Arthur Maitland, and Clare Armstrong. This week, Henrietta Crossman in *Anti-Matrimony*.

ACADEMY OF MUSIC.—*The Crisis* was satisfactorily done by the Academy of Music Stock Company last week and this week they are giving *Darkest Russia*. PLAZA.—Clyde Fitch's *The Girls at the Plaza* last week is succeeded by the *Charity Ball* this week.

MAXINE ELLIOTT.—J. Forbes-Robertson closed his supplementary engagement at Maxine Elliott's Saturday night and Miss Elliott herself took possession of the house Monday for a two weeks' engagement of *The Inferior Sex*. The Gamblers will open Oct. 31 at this house.

## PRELIMINARY TOUR OF NEW THEATRE.

The New Theatre announces that its regular repertoire company, which will open its second season Monday evening, Nov. 7, will make a two weeks' tour of Canada prior to its first appearance in New York. After its first annual tour had been booked last Spring the directors received many letters from Canadians asking that performances be given in the provinces. As this was then impossible it has now been decided to play one week in Montreal and one week in Toronto.

The Montreal engagement will open in the Princess Theatre, Monday evening, Oct. 24, and continue for one week. The following week the company will be seen in the Royal Alexandra Theatre, Toronto. Eight performances will be given in each city. Two plays will be presented, *The Merry Wives of Windsor*, which is to serve as the opening attraction of the New Theatre, and Arthur Wing Pinero's *The Thunderbolt*, which will be the second Metropolitan offering. Four performances of each play will be given in Montreal and four in Toronto.

The company will leave New York on a special train Saturday afternoon and reach Montreal Sunday when a rehearsal will be held. Director Ames will be in charge and will be accompanied by the heads of departments of the New Theatre. The scenery and costumes have been completed for both plays and will be sent on ahead of the company. The Blue Bird will remain at the New Theatre until the repertoire company returns. Director Ames has invited Earl Gray, Governor-General of Canada, and Lady Gray, to be present at any performances they may choose.

## JOSEPHINE BARTLETT DIES.

Josephine Bartlett, sister of the late Jessie Bartlett Davis, and herself a well-known musical comedy contralto, died at the Baptist Hospital, Chicago, Oct. 14. A year ago she was struck by an automobile on Fifth Avenue, New York, and never recovered from the injuries, which were the cause of her death.

Miss Bartlett, in private life Mrs. Harold Perry, was born in Morris, Ill., forty-eight years ago. She made her first appearance on the stage in Chicago in 1883, with the Chicago Ideal Opera company. Among the musical comedies in which she appeared were *The Merry War*, *Robin Hood*, *Ogallallas*, *The Knickerbockers*, *Babette*, *Ananias*, *The Serenade*, *Maid of Plymouth*, *The Viceroy*, *Maid Marian*, *The Mocking Bird*, *The Two Roses*, *Fantinita*, *Girofle-Girofla*, *Boccaccio*, *Mile*, *Modiste*, and *The Prima Donna*.

## HEILIG THEATRE OPENS.

Portland, Ore., turned out in numbers Monday evening, Oct. 10, to help Calvin Heilig open his new theatre, the Heilig. Viola Allen had the pleasure of dedicating the playhouse with an excellent performance of *The White Sister*. The theatre is one of the finest in the country, costing \$500,000 and seating 2,000 people. The theatre is in John Cort's Circuit.

## KOLKER A SAVAGE STAR.

The Great Name, a comedy by Victor Leon and Leo Fall, which was tried out in Hartford last season by the Hunter-Bradford Players, will be the vehicle in which Henry W. Savage will star Henry Kolker. Last season Mr. Kolker was a member of the New Theatre company.

## THE OATH.

Frank Keenan, who starred last season in *The Heights* by William Anthony Maguire and who previously had been with David Belasco in *The Girl of the Golden West* and the Warrens of Virginia, opened at the Fifth Avenue Theatre, Monday afternoon, in a sketch called *The Oath*, adapted from a short Irish play from Semas McManus. Mr. Keenan has a supporting company of five.

## MAETERLINCK AND THE ACADEMY.

Maurice Maeterlinck, it is intimated, may be elected a member of the French Academy, if he will abandon Belgium to the extent of becoming a French citizen. He has not intimated a purpose to do this, and his fame as an author would be no greater if he were to become an Academician.







## AMUSEMENTS IN HAVANA

NOTABLE EVENTS AT THE CUBAN CAPITAL  
CHRONICLED BY NORRIS

Lehar's The Count of Luxemburg a Success  
Equalling The Merry Widow—Its Inter-  
preters—Other Offerings—The Metropolitan  
Opera Company a Possibility.

(Special Correspondence of The Mirror.)

HAVANA, CUBA, Oct. 8.—Nearly a year ago a partnership was formed under the style of The Albion and Company, composed of Señor Miguel Gutierrez, husband of Señora Esperanza Iris; Berardo Valdes, and Modesto Julian, for the purpose of giving a season of operetta, opera and zarzuela at the Albion, which theatre the latter two gentlemen have managed for several years. Due to their untiring efforts, Havana has witnessed some of the latest European successes, and operetta has been given here as never seen before. The Merry Widow was given more than one hundred times. The Count of Luxemburg about fifty, and Nibla, Mimada, The Love Cure, The Bird Seller, The Waltz Dream, The Dollar Princess, and The Divorced were heard on several occasions. The operas were Lucia, Rigoletto, and Traviata. The hundredth performance of The Merry Widow was in the nature of a gala one for Esperanza Iris and brought out a large and distinguished audience. She was the recipient of many handsome gifts, and the stage was converted into a garden of roses. The principal artists of the company appeared in new costumes, and a feature was the singing of the song "Men" by a sextette of women, led by Iris; this sister song to that of "Women," so cleverly rendered by the men. The Count of Luxemburg, by the same maestro, Franz Lehar, was also a great success and in some respects the music is superior to that of The Merry Widow. It is my belief that as yet this operetta has not been heard in New York, and a synopsis might not prove amiss: The somewhat aged but immensely wealthy Russian Prince Basilio Basilovitch has promised to marry the somewhat matured Russian Countess Natacha. During a visit to Paris the Prince falls madly in love with Angela Didier, a beautiful and charming opera singer. He professes his love and is favorably looked upon, but since the laws of the land of the Czar are to the effect that a prince is prohibited from marrying save one of title he immediately sets about to overcome this obstacle. The first act transpires in the atelier of the Bohemian painter Armando Brizard. It is carnival season and the painter has invited his numerous friends to dine with him, among them being René, Count of Luxemburg, a ruined young aristocrat, who is very popular among them.

Just prior to the hour for dinner three masked men, emissaries of the prince, respectively a Russian notary, secretary of the consulate, and representative of the Mayor, enter, inquire for the Count of Luxemburg and request an audience. The others retire and the Count is asked to submit to a marriage ceremony with an unknown lady for a period of three months. He is not to see his bride, and is only to be told her first name. Immediately after the ceremony he is to leave Paris for a long trip, but to return the night prior to the expiration of the contract to arrange for the divorce. In the meantime he is not to endeavor to ascertain the whereabouts of his bride or permit himself to become known to her. The Count accepts the offer; the Prince is notified, and he brings the singer, who by the Russian notary is married to René, each standing behind a canvas on which the painter has been at work. The Count is paid 500,000 francs and is to have a like amount when the bonds of matrimony are severed. By this means the choice of the Prince has obtained a title and the Prince exacts from the Count "his word of honor" to live up to agreement.

The second act represents the "serre" of the hotel in which Angela resides. She has retired from the stage, preparatory to her marriage to the Prince, and it is the night prior to the expiration of the contract. She has invited a number of her friends and admirers, among them René and Armando, who had been presented to her, the latter under an assumed name, to her dressing-room the night of her farewell. Neither suspect that Angela is the wife of René. Julietta, who formerly posed for Armando, is now a companion to Angela. After the cards of René and Armando are carried to Angela, Julietta appears, escorting Armando to another part of the building, and Angela greets René. There is a strong mutual feeling immediately which neither can understand, but finally, not to deceive him, Angela informs René that she is married. René replies that he is likewise. Then continues a slow waltz. Angela remarks that she is to obtain a divorce on the morrow, and he replies in a like manner, the two continuing in unison "How singular!" Becoming more confused, René rings for his hat, Angela retiring to an adjoining room.

About this time the old Prince enters, but since he is preoccupied separating the petals from a rose to learn if his intended loves him or not he does not for the moment see René. After noting his presence he becomes very uncomfortable and wishes René to leave immediately. The latter then realizing that Angela is his wife, but remembering his promise, prepares to take his departure. As he is about to retire Angela, realizing the situation, calls him back, exclaiming: "As yet I am still your wife!" The old Prince is now beside himself, and as the lovers bid the assembled guests good-night, taking their departure, the Prince admonishes René to remember his word of honor. The parting words of René are, "Although still my wife, I respect your promise."

Act third is in the hall of the Gran Hotel de Paris. The Countess Natacha has arrived there, bringing an order from the Czar sanctioning her marriage to the old Prince. René and Angela appear, followed by Armando and Julietta, who are to be married at the break of dawn. Angela is thirsty and René orders champagne, the latter refraining from drinking, fearful of what might happen. Finally he takes a sip, and Angela wishes him to forget "his word of honor." By this time the old Prince, greatly excited, appears, looking for the lovers. In the meantime the old Countess has made known her mission to René and Angela, who, without making known their identity, promise to assist her. She and Angela hide behind a screen and René informs the Prince that "she" is there and wishes that the marriage be solemnized as was his, the Count's. The Prince is then asked if he is ready to live up to his word and marry the lady as promised, and thinking that reference is made to Angela, enthusiastically assents. The screen is withdrawn, the old Countess falls into his arms, and the Prince is prostrated.

Señora Iris as Angela was most captivating. She has a sweet voice, is quite pretty and graceful, and possesses considerable magnetism. Modesto Cid as the Count was all that could be desired. While his voice is somewhat lacking, he had a good stage presence. Señora Peral as Julietta was charming, and Señor Castillo as the old Prince kept the audience continually convulsed with laughter. Though a very young man Castillo is an excellent comedian. Señor Llauroado as Armando Brizard gave capital support, and Señora Segarra as Countess Natacha was amusing. Segarra as The Divorced, by Leo Hall, you have seen in New York in The Girl in the Train.

The last night of the engagement was a notable one. After the curtain had been raised and lowered a number of times the enthusiastic audience would not be satisfied until Señora Iris, Señora Cid, Señora Peral, Señor Castillo, Señora Segarra, and Señor Llauroado had made short speeches. The company is now making a triumphal tour of the island and later is to return to the Albion. Miguel Gutierrez is now in Europe and is reputed to have obtained the rights to several new operettas. In the meantime the Pura Martinez Zarzuela company, directed by the character actor, Alfredo del Diestro, is at the Albion, appearing in the usual repertoire of Spanish zarzuelas.

The Jacinto Capella Compañia de Opereta y Zarzuela, featuring Teresa Calvo, a talented and charming little "fincheita," is still holding the boards at the Payret, and doing a very fair business. The most recent successes are La Corte de Paron, La Habana Alegre, El Remedio de Liborio, La Herreria, El Amo de La Calle, De la Habana a la Luna, and La Viuda Mucho Mas Alegre. The other titles besides Señora Calvo are Señora Mayraqui, Carmen Ramirez, and Señora Herrero. The comedian Escrida is always excellent, as is also Señor Herap, Brunat and Señora Blanch always are effective, and the other clever comedians are Cortes and Ramirez.

Over at the Nacional the Alejandro Garrido Comedy company is doing a paying business. The company as a whole is a fairly good one, the principal artists, besides Señor Garrido, being Señorita Enriqueta Sierra, Laura Palacio, Carmen Navarro, Matilde Arona, and José Barriero. Later the Balaguer Spanish Comedy company comes to the Nacional, to be followed by an Italian opera and operetta company, and a return engagement of the Sicilian artist Mimi Aguglia is spoken of.

Enrique Rosas, who was one of the prime movers in promoting the Polystema Habanero, is now operating the Gran Teatro of that Empresa. A company of operetta and zarzuela, of which Casajunana and Leon are the managers, are now appearing there. Leon is a capable young comedian and is acting as stage-manager. The titles are Señora Adela Zaldivia and Leonor Gardemina,

who were for a while at the Payret, and Señor Tirado is one of the character artists. The regular stock company is the attraction up at the Marti.

The actualidades of Eusebio Ascue is at present dark, but on Sunday evening next a benefit performance will be given there for Señor Luis, latterly agent for La Bella Carmela.

The series of classic concerts given by the Havana Municipal Band at the Nacional on Saturday afternoons were an artistic success. Professor Tomas, director of the band, will shortly leave for the United States, and upon his return to Havana will take a prominent part in organizing a symphony orchestra.

If negotiations now under way are carried to a successful termination, Havana will have a season of seven nights of grand opera by the Metropolitan Opera company. It is proposed to have the company come here in April next, after the American engagement and just prior to the Paris season. Señor Alejandro Quiles first presented the matter to Manager Brunet, of the Nacional some time since. Dr. Ignacio Weber, a prominent young dentist and society man, who is also the local representative of the Italian music publishing house of Ricordi, and Señor Ramon Gutierrez, ex-manager of the Nacional and at present the director of the Compañia Cubana de Finanzas, are taking an active part in working up a large subscription. It is stated a subsidy of \$30,000 from the Government is expected.

The concert given in May last by the tenor Alessandro Bonci, assisted by Alma Gluck, soprano, and Richard Hageman, pianist, is still remembered. Manager Gilbert Pemberton, of the Payret, was instrumental in the coming of these artists, who appeared at the Payret, of which Dr. Saverio, father-in-law of Mr. Pemberton, is the proprietor. Emma Calvé was heard at the same theatre the previous season.

José Urquelles, the young Spanish bari-tone, sends greetings from Mexico.

Moving pictures are still being exhibited at the Miramar Gardens. Señor Acosta, who was at one time interested there, now has a machine at the Sevilla Gardens. Moisés Simon, formerly musical director at the Marti, is still filling a like position at Sevilla Gardens.

Señor Juan Gonzalez, a promising young bajo cantante of Santiago de Cuba, is now in the city and is being heard in private. He hopes to go to Italy at an early date.

J. ELLIS NORRIS.

## ENGAGEMENTS THROUGH MATT GRAU.

Many players have been recruited for various companies through the Matt Grau Agency, among them Laura Guerite, Harry Hanlon, Helen Salinger, Phyllis Bostwick, Jules Cluzette, Edwin Maynard, Mr. and Mrs. Richard Bartlett (Thelma Fair), George Richards, Joe Clarke, Claude Gourrand, Harry Paul, Gilbert Douglas, June Mathis, and Harry Stone, with A. H. Woods; Whitney Bennington, Ida Fitzhugh, Dick Temple, Henry Herman, Marion Mills, Louis London, and Venita, with John P. Slocum's Kissing Girl company; Alex Carr, Katherine Rowe Palmer, Zoe Barnett, Johnnie Young, and Francis Gaillard, with Harry Askin's Sweetest Girl in Paris company; Frances Demerest, Jack Gardner, and John Reinhard, with Madame Sherry company; Lester Crawford, Garrick Major, Burrell Barbrette, with Richard Carl; Leona Watson, Violet Seaton, Larry Beck, Herman Hirschberg, and Fred Walk, with Mori Singer; Bert Wainwright, Lyman Wheeler, Osborne Clemson, and Moe Bernard, with the New York Hippodrome; Alice Demerel, Lillian Goldsmith, Hazel Kirke, Walter Cooke, L. R. Jefferson, Neal and Edwin Burns, Mabel Charlesbola, with A. Stubborn Cinderella company; H. L. Waterous, with Fritz Scheff; Carl Burton, Grace Turner, and Harry Short, with The Queen of the Moulin Rouge; George Harvey, Charlott-Leslay, E. F. Nagle, Fred Truesdell, and Ethel Dovey, with Joe Weber's Alma, Where Do You Live?

## MACAULEY'S SUCCESS IN CLASSMATES

The great success with which William Macauley is meeting in presenting Classmates in the one-night stands is attracting considerable attention. Classmates has never been considered a particularly profitable road attraction, but Mr. Macauley has been playing to record business with it ever since he opened in Indiana some weeks ago. The question is therefore being asked, how does he do it? The answer is said to be that he knows the one-night stand game, without which knowledge many a first-class attraction has failed to make money on the road. The theatregoers in the smaller cities have learned to place confidence in any production with which Mr. Macauley appears, and he has never disappointed them.

## THE SYNDICATE IN THE WEST.

Marc Klaw, of Klaw and Erlanger, notified his New York office last week from San Francisco that he had concluded arrangements whereby Gottlieb, Marx and Company will become interested in the Syndicate circuit of theatres now being formed in the West and Northwest. This firm owns the new Columbia Theatre in San Francisco.

Mr. Klaw has been in this territory for several weeks closing leases and giving contracts for the erection of new houses. The circuit being formed starts with St. Paul and Minneapolis, and Butte, Spokane, Seattle, Victoria, Vancouver, Portland, and San Francisco have already been covered. Mr. Klaw will go to southern California to make similar arrangements.

## INCORPORATIONS AT ALBANY.

## The Julian Ehings Company Among the Newly Formed Companies

ALBANY, N. Y., Oct. 14.—The following theatrical and amusement enterprises filed articles of incorporation with the Secretary of State at Albany the past week:

The Julian Ehings Company, New York city, formed for the purpose of conducting a general theatrical and real estate business, to sell, produce and manage dramatic and musical productions and to own and lease theatres; capital, \$10,000; incorporators: A. H. Woods, Martin Herman, 1495 Broadway; Ferdinand W. Finer, 43 Cedar Street, New York city. Betts, Fowler and Bevin (Incorporated), New York city, to carry on the business of theatrical proprietors and managers and in particular to produce operas, plays, vaudeville and burlesque; capital, \$1,500; directors: Herbert K. Betts, 1145 Lincoln Place, New York city; Edwin Crane Fowler, 93 Crook Street, Brooklyn, N. Y.; Paul E. Burns, 908 North Twentieth Street, Philadelphia, Pa. Allen-Pyro Spectacular Company, Rochester, N. Y., to originate and equip dramatic, realistic, gaudy and spectacular entertainments; capital, \$50,000. Alexander Allen, Mariners Harbor, N. Y.; Frank S. Upton, Charlotte, N. Y.; George H. Benton, Spencerport, N. Y. The White Hats of America Publishing Company of New York city, of which William J. Cahill is president and Harry Mountford secretary, have certified to the Secretary of State that it has increased its capital stock from \$5,000 to \$15,000. The Yankee Film Company have increased its capital from \$5,000 to \$45,000.

## CARA ROMA IN CONCERT.

A song recital will be given at the Waldorf-Astoria Thursday evening, Dec. 8, by Caro Roma and Ernest R. Ball, the American writers and composers. The recital will consist entirely of these composers' works. Assisting them will be Betty Martin, soprano; Harry McCluskey, tenor; W. Stanley Grinstead, basso; the Von Ferlitsch Quartette, Mesdames Stock and Hagar and Messrs. Rand and Goodwin; John E. Plunkham, organist, and Hans Kronold, cellist.

## CURRENT AMUSEMENTS.

Week ending Oct. 22.

ACADEMY OF MUSIC—Stock co. in Darkest Russia—12 times.  
ALHAMBRA—Vaudeville.  
AMERICAN MUSIC HALL—Vaudeville.  
ASTOR—Seven Days—50th week—395 to 402 times.  
BELASCO—The Concert—3d week—16 to 23 times.  
BIJOU—New York—1st week—1 to 8 times.  
BROADWAY—Marie Cahill in Judy Forgot—3d week—12 to 18 times.  
BRONX—Vaudeville.  
CARNegie LYCEUM—Mme. Pilar-Morin in L'Enfant Prodigue—8 times.  
CASINO—Sam Bernard in He Came from Milwaukee—5th week—39 to 54 times.  
CIRCLE—Cyril Scott in The Lottery Man—210 times, plus 8 times.  
CITY—Montgomery and Stone in The Old Town—106 times, plus 8 times.  
COLONIAL—Vaudeville.  
COLUMBIA—Fad and Follies Burlesques.  
COMEDY—Commencing Oct. 19—Keeping Up Appearances—5 times.  
CRITERION—The Commuters—10th week—0 to 17 times.  
DAILY—Baby Mine—6th week—65 to 72 times.  
EMPIRE—John Drew in Smith—7th week—47 to 54 times.  
FOURTEENTH STREET—Vaudeville and Pictures.  
GAIETY—Get Rich Quick Wallingford—5th week—33 to 40 times.  
GARRICK—Kyrle Bellw in The Scandal—1st week—1 to 8 times.  
GLOBE—The Girl in the Train—3d week—15 to 21 times.  
GRAND OPERA HOUSE—Henrietta Crossman in Anti-Matrimony—19 times, plus 8 times.  
HACKETT—Mother—7th week—17 to 54 times.  
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—71 times, plus 74 to 81 times.  
HIPPODROME—The International Cup: The Ballet of Niagara; The Earthquake—7th week.  
HUDSON—Helen Ware in The Deserters—5th week—51 to 58 times.  
HURDIT and SEAMON—Queen of the Jardin de Paris.  
IRVING PLACE—The Mouse Trap Pedler—2d week—8 to 14 times.  
KEITH AND PROCTOR'S FIFTH AVENUE—KNICKERBOCKER—Our Miss Gibbs—8th week—51 to 57 times.  
LIBERTY—The Country Boy—8th week—55 to 62 times.  
LINCOLN SQUARE—Vaudeville and Pictures.  
LYCEUM—G. F. Huntley and Hattie Williams in Decorating Clementine—5th week—29 to 35 times.  
LYRIC—Madame Troubadour—2d week—9 to 16 times.  
MAJESTIC—Vaudeville and Pictures.  
MANHATTAN—Hans the Flute Player—5th week—28 to 34 times.  
MAXINE ELIOTT—Maxine Elliott in The Inferior Sex—75 times, plus 1 to 8 times.  
METROPOLIS—Rents-Santley Burlesques.  
MINER'S BOWERY—Jolly Girls Burlesques.  
MINER'S BRONX—The Girls from Dixie.  
MINER'S FIFTH AVENUE—Tiger Lillies.  
MURRAY HILL—Serenaders Burlesques.  
NARIMOVA'S 30TH ST.—The Little Damsel—17 times, plus 2d week—0 to 16 times.  
NEW—The Blue Bird—3d week—19 to 26 times.  
NEW AMSTERDAM—Madame Sherry—8th week—37 to 54 times.  
NEW YORK—The Dollar Princess—257 times, plus 1st week—1 to 8 times.  
OLYMPIC—Star and Garter Burlesques.  
PLAZA—Vale Stock co. in The Charity Ball—12 times.  
REPUBLIC—Rebecca of Sunnybrook Farm—3d week—17 to 24 times.  
SAVOY—Vaudeville and Moving Pictures.  
VICTORIA—Vaudeville.  
WALLACK—R. B. Warner in Alias Jimmy Valentine—105 times, plus 66 to 73 times.  
WEBER'S—Kitty Gordon and Charles A. Rigelow in Alma, Where Do You Live?—4th week—22 to 28 times.  
WEST END—Forbes-Robertson in The Passing of the Third Floor Back—235 times, plus 5 times.  
YORKVILLE—Vaudeville and Pictures.



## NEWS FROM CHICAGO

## Mrs. Fiske Extends Her Engagement—Bright Eyes Overrules the Critics—A Fool There Was Plays Return Engagement—Stock Companies Popular—Colburn's Gossip.

(Special to The Mirror.)

CHICAGO, Oct. 18.—There was a genuine surprise at the American music hall last week in Tom Terriss' clever adaptation from Dickens' "A Christmas Carol," called "Scrooge." Charles Dodge starred in the title-role. It was acted capably and was approved by prompt and hearty applause. Every night there were curtain calls for the play, the star, the little company and, finally, for the manager and producer, Mr. Terriss. Supporting Mr. Dodge were Tim Rye as Bob Cratchit, W. T. Terriss as Scrooge's nephew, Wallace Clark as Marley, Maude Leslie as Nellie, John Wallace as Tiny Tim, Grace Hampton as Mrs. Cratchit, Violet Hart as Susan, Gertrude Wayne as Annie, Buchanan Wake as Fezziwig, and Edmund Pollock as Topper. Scrooge's dream and the apparition of Marley were skillfully represented in a series of vision scenes.

Mrs. Fiske has again extended the run of Becky Sharp and added a week to her original engagement of a month. The series of crowded houses at the Grand Opera House has been one of the gratifying developments of the new season, an enthusiastic refutation of optimistic statements that Chicago does not appreciate the opportunities at its theatres. Every day there is a line at the Grand Opera House box-office most of the day. It is apparent that Mrs. Fiske could remain two months, if possible, but the management of the city probably will prevent any further extension of her time. While giving the people Becky Sharp, what they evidently want, Mrs. Fiske will nevertheless use the promised repertoire of "Pillars of Society," Mrs. Russell's "Lovers and Languish," and "Hansel and Gretel."

Bright Eyes, at the Colonial, moved the critics adversely, but the big audience Wednesday night seemed to refute the opinion of the critics. Cecil Lean's clever exaggeration of the abstraction of a religious young man in the choir incident had to be repeated many times, and his whistling solo won several encores. His baseball song was a hit, as usual, and that other good remnant of the Lean-Holbrook vaudeville act, Miss Holbrook's Irish song, was deservedly the cause of many roars. The vitality of the well-known comic situations of "Mistakes Will Happen" is used with success and the production is handsomely staged. Possibly the chorus in white and certain saucy skirts of agile dancers exceed the limit of the best and latest musical comedy taste.

James Forbes' new comedy, "The Commuters," successor of "The Traveling Salesman," is on view in Grand Rapids to-night. It will be at Powers in two weeks.

The Country Boy, by Edgar Selwyn, will be brought to Chicago for a run about Nov. 10. The bills this week: Grand Opera House, Mrs. Fiske, third week in Becky Sharp; Colonial, Bright Eyes; Garrick, The Chocolate Soldier; Olympic, The Aviator; Chicago Opera House, \$5,000,000; Illinois Grand, La Sœur; Lyric, The Girl in Paris; Powers, Marie Tempest; Cort, The Ago Girl; Princess, The Deep Purple; Lyric, The Gamblers; Studebaker, Elsie Janis; McVickers, Robert Hilliard in A Fool There Was; Whitney, Lower Beth 13; Globe, The Rosary; Desford, The Climbers; College, Cumberland; National, The Light Eternal; Crown, The Millionaire Kid; Haymarket, The Night of Way; Bijou, Only a Shop Girl; Criterion, stock; Marlowe, stock.

The notable run of The Rosary at the Globe continues. The Light Eternal, the play at the National this week, is founded on the story of Fabiola. Managers George Klimt and Frank Gargano's stock at the Bijou now includes Frank Tobin, George Fox, Gladys Montague, Charles L. Danforth, George Kennedy, Madelyn Journe, Claudia Dolans, Nellie Holland, George Woods, Donna Lee, and Frances Mendel. The season at the Bijou continues prosperous.

Manager William Roche of the Haymarket-Academy-Bijou, has Eugene Presbury's excellent book-play, The Night of Way, as a special bill at the Haymarket this week. The company is "Phyllis," Elbert Hubbard, editor of the "Phyllis," is again a magnet at the Haymarket this week. The great success of his former engagement at this theatre will undoubtedly be equaled in the record of this week. The Chocolate Soldier continues to fill the Garrick.

The name of Clay Clement is likely to be handed down to another generation. Clay Clement, son of Clay Clement, announces the arrival of a fine boy at his home in Rockaway Beach, N. Y. According to the vernacular of Rockaway Beach, "it is some boy."

George E. Cole, who is touring in the South in Paid in Full, learned of a new Southern metropolis en route. It is called Bone Yard. The company did not go there.

A Fool There Was, at McVickers' Theatre, with Robert Hilliard, is repeating its success of last season at the Illinois. The company this year is adapted to the requirements of the play, with the result that it is given virtually its full worth. Mr. Hilliard is excellent both in the lighter and the heavier scenes. Bertou Churchill as the Friend, is especially praiseworthy. Stella Archer played the wife well. Virginia Pearson as the tempter is pretty, serpentine and engaging.

A local critic spoke of Miss Pearson as "very red of lips, very white of skin, and very reptilian of gesture, but otherwise her impersonation is more like that of the prim preceptress of an infant class." That is just the sort of character that would tempt such a husband—not a Madame X.

In the Palace of the King was given last week at the College Theatre, bringing out the strength of the company. Virginia Keating, in the role of Dolores, the character played by Viola Allen, was at her best this season. Elizabeth Gillispie as the blind sister, William A. Drew as Don John, Joseph Remington as the King, Frederick Julian as Mendoza, and E. Edward McGilgan as the court fool deserved particular praise.

At the Cort Henry Dixey in The Naked Truth, will be the new bill instead of The Aero Girl, which will not come. Illness of one of the principals is given as the reason. The Dixey engagement at the Cort will begin next Saturday night. There are plenty of openings the beginning of this week to keep the theatregoers interested. Next at the Illinois to-night, and Caste, with Marie Tempest, to-night at Powers.

The Aviator, with Wallace Eddinger, and Lower North 13 started Sunday and Monday nights. Rebellion, a new play, by Joseph Medill Patterson, will be produced at the Grand Opera House, following the engagement of Margaret Anglin. The new play deals with the divorce problem.

Fritz Scheff in The Mikado will be at the Lyric for two weeks, beginning Oct. 31. Hilda Spong in The Beauty will follow Three Million Dollars at the Chicago Opera House Oct. 24.

Robert Mantell will play his annual engagement at the Lyric instead of the Garrick, beginning Nov. 15. Melba will sing with the Chicago Grand Opera company Nov. 16, and Geraldine Farrar and Scotti will sing with the company Saturday matinee Oct. 28. Gadecki and Lydia Likowski will sing in The Hussars Nov. 30. Madame Carmen Melis, of the Boston Opera company, will sing Tosca with the Chicago company Nov. 10.

Three Million Dollars, the musical comedy, has appealed to audiences of good size at the Chicago Opera House in a popular way. The dancing of Johnny Ford is especially pleasing. The newest of North Side theatres, the Plaza, was opened this evening at North Avenue and Sedgwick Street. Manager F. W. Hartman entertained a number of guests.

The run of The Gamblers at the Lyric will end Oct. 29.

The stock company at the People's Theatre keeps up its usual vigor. Last week Miss Hobbs, Annie Russell's success, was played, with Marie Nelson in the title-role. Her portrayal was along natural lines and delighted her audience. Henry W. Howell as Wolf Kingstearl made a manly character of it, quite worthy to rank with Miss Nelson's in naturalness and force. Arling Aline and Jean Adair did Mr. and Mrs. Percival Kingstearl remarkably well, and Walter Potter as the eccentric George Jessop derived all the fun possible out of the character. There is not an inefficient player in this company. The daily critics have "discovered" Miss Nelson, and the entire company is spoken of highly. OTIS COLBURN.

## WASHINGTON.

## Law Fields, Arsene Lupin, The Third Degree, and The Man of the Hour Please.

WASHINGTON, Oct. 18.—Business at the theatres of the capital city during the past week was notably excellent. Large audiences attended the presentation of the musical comedy, Up and Down Broadway, with Eddie Foy, at the Belasco Theatre. The Girl in the Taxi proved highly prosperous at the National. Laurette Taylor in the title-role, and the company, including J. Hartley Manners' play, The Girl in Waiting, succeeded with fine attendance at the Columbia and houses that ruled uniformly good witnessed the performances of Ninety and Nine at the Academy of Music. Chase's was at all times crowded, while the burlesque houses were excellently attended.

Charles Frohman presents at the New National Theatre this week the detective-thief play, Arsene Lupin, whose last season's big New York success delayed its coming until now. Large and appreciative audiences thoroughly enjoy the artistic performance. William Courtenay is again seen in the leading role, surrounded by the original company, which includes Sidney Herbert, Charles Harburg, Arthur Elliott, William E. Bonney, Desmond Dovey, Miss Norton, the Right Berlin Madcaps, the Five Sisters, the Hy-Troupe, Burt and La Conda, and Helen Hayes. Next week, James T. Powers in Havana.

The Third Degree is at the Columbia, and is again in pronounced favor with large audiences. The fine presenting company is seen, which comprises Fernandez Escob, Lada MacMillan, James Seelye, Fraser Coulter, Alfred Moore, Ralph Ramsey, Walter Craven, Earle Williams, William Herbert, Edward Leahy, A. M. Buckley, and James Cady. Next week, The Iron King.

The Man of the Hour, first time here at popular prices, opens strong at the Academy of Music, interpreted by a capital company in Felix Haney, J. O. Le Brasse, Edwin McKim, P. Jefferson Hollow, Elliot Simms, James B. Coughlin, William Lord, Gertrude Fowler, Anna Lehr, and Bertha Holly. Next week, Thomas Shea presenting Dr. Jekyll and Mr. Hyde, The Bell, and The Self-Made Man.

Chase's this week submits a bill of rare excellence, presenting B. A. Rolfe and his Rolfeans, the Leonard and Anderson company in the travesty, "Cassio's Revenge," and "The American Laddie Cliff." MacMillan and Robert Higgins, Harry Armstrong and Billy Clark, song writing comedians; the Four Readings, are grotesques, and the Tuscan Brothers, battle axe throwers.

Patrons of burlesque are provided with excellent entertainment at the prosperous Gayety and Lyceum, where the week opens with big attendance. At the former James E. Cooper's Jersey Lilies is the attraction, featuring the comedian and burlesque writer in two of his own compositions, A Comicalized Affair and A Winning Miss. At the latter Resident Manager Hughes Kernan presents his own show, The Washington Society Girls, with Larry Smith and Mamie Champion at the head.

The attractive Casino bill presents Henry Frey and Max G. Fields in The Wrong Man, Francis and Lewis, one-act soloists; Euryma, female impersonator; Wilson and Johnson, singing and talking comedians; Letford and Simon, novelty musicians, and Woods and Green, Comedians.

Manager William H. Rapley, of the National Theatre, principal stock owner and treasurer of the Washington Baseball Club, and a large party of baseball enthusiasts, will attend the world series, which opens in Philadelphia. Back Walkey, advertising agent of the theatre, who has been on duty at the Park all summer, and in the National Theatre business department during Business Manager William H. Rapley's absence with the ball club on tour, will be the guest of both Mr. Rapley and Mr. Fowler.

Glaude Grahame-White, the English aviator who had to relinquish his attempt for the Washington Post prize of \$10,000 on account of injuries to his machine, was the principal feature in a box at the Belasco Saturday night to witness Up and Down Broadway. At the party entered the English anthem, "God Save the King," was played by the orchestra. After the performance occurred the presentation of a three-act comedy, The Commons Club. The cup bore the following inscription: "In tribute to Glaude Grahame-White from the Aero Club of Washington for his daring flight from Beaumont, D. C., to the White House, Oct. 14, 1910." Mr. White's lecture on "Flights and Flying Machines" scheduled for the Columbia Theatre Sunday night, on account of the accident, was canceled.

Daniel Frohman was an interested visitor Thursday night at Laurette Taylor's performance in The Girl in Waiting.

Steve E. Conner, treasurer of Chase's, has resigned to accept a position in Government service. He has been succeeded by Robert Long, formerly connected with the house, Managurus H. Winifred De Witt, entirely recovered, has returned and again taken on the managerial reins. Frank H. Metzeroff, president of the Columbia Theatre Company, is again at his desk after a two months' vacation abroad.

Washington music lovers have a treat in store. T. Arthur Smith has been successful in securing the three operas of the famous Philharmonic Orchestra of New York under Gustav Mahler's direction. It has never been heard here. They come for Tuesday afternoons in the new year—Jan. 24, Feb. 28, and March 28.

Many the genial Irishman hit in The Man of the Hour as Alderman Flanagan will next year blossom forth as a star in The Man from Tammany, a play by William Crawford.

JOHN T. WARDE.

## PITTSBURGH.

## Robert Mantell Offers a New Play—Lillian Russell and Cecil Spooner Please.

PITTSBURGH, Oct. 17.—The production of The Merry Widow at the Alvin last week was the best one of the three seen in this city and was thoroughly enjoyed by large audiences. Charles Macklin was an admirable Prince Danilo. The Pop-off of R. E. Graham was excellent. Robert Mantell made a stunning Sonia and her work was delightful. Fred Frear as Nish, Harold Blake as Camille, and Ivy Scott as Natalie were acceptable. The choruses and costumes were beautiful. The augmented orchestra added greatly to the whole. Robert Mantell's repertoire this week follows: Hamlet, Macbeth, The Merchant of Venice, King Lear, Romeo and Juliet, Richard III, and on Thursday night, for the first time in this country, The O'Flynn by Justin Huntley McCarthy. Fritz Scheff in The Mikado is underlined.

In Search of a Sinner was a light and enterprising comedy, although too talkative. It afforded Lillian Russell an opportunity to display her charms and to wear some exquisite gowns. Joseph Tracy was impressive in the character part of Tommy Bateman. Harry O. Browne played the part of Jack Garrison in a capable manner. The Belle Buvee of Olive Harlow was well done. The other parts were all well played and the play was nicely staged. The current attraction is The Girl in Waiting, with Laurette Taylor in the principal role. The Third Degree follows.

The Lyceum was largely attended during the past week where The Fortune teller was the offering. It is a conventional rural melodrama of a wholesome kind. Cecil Spooner is, indeed, a magnetic little comedienne, and deserves a much superior play and higher environment for her artistic and rare abilities. The major part of the cast was in capable hands, and the play was well staged. Way Down East for this week. St. Elmo, Polly of the Circus, The House of a Thousand Candles, and Brewster's Millions are announcements for the future.

The Man from Mexico entertained large audiences at the Duquesne, where the Harry Davis Stock co. did creditable work. Albert Morrison is the new leading man, and was acceptable in the title-role. Chronista is given a fine production this week.

Miner's Bohemian Burlesquers is the bill at Harry Williams' Academy, and The Trocadero are at the Gayety.

This is the closing week of the Pittsburgh Exposition. The Russian Symphony Orchestra here forth in the Music Hall. Edmond Miles, of the Harry Davis Stock co. on last Monday to play the heavy role.

ALBERT S. L. HEWES.

## SALT LAKE CITY.

## Gala Work and Many Attractions Drew Numerous Visitors—Frances Starr Made Friends.

The past week has been a gala one, and theatres have all had big business. The Mormon Conference, which occurs in April and October of each year, brings thousands of people to the city. Taking advantage of this, the State Fair is held during the same week. The Salt Lake Theatre presented Frances Starr in The Eastward Way to backed houses 6-8. Although new here, Miss Starr at once became popular. Joseph Kilgour, John P. Brown, and Louise Randolph were each well received. Seven days opened 10 for a week's run.

At the Garrick William Ingersoll and his excellent co. presented A Virginia Courtship entire week to packed houses. Margaret Dills was attractions and satisfactory at the Lyceum. Frances Nelson, Jessie E. Fringe, Walter Seymour, Henry Crosby, David Herblin, and Joseph Totten were each popular. Next week, Leah Klechka.

The Colonial presented Billy S. Clifford in The Girl, the Man and the Game in good business entire week. The Dancing House was popular and attraction satisfactory. The Shubert was opened 5 by the Frederick E. Moore Stock co., who presented A Fight for Love and Honor to fair business. Mr. Moore is well known and popular here. He is also Pearl Elther, his wife. They will remain indefinitely. The Orpheum sold out and turned thousands away during the week. Lorenhers' Operatic Festival was one of the best singing turns of

the season. Bertha Stiefert and William Moore were especially popular. Other acts were Cavens, the wire acrobats; Marie Pentes, the blonde in black; the Police Inspector, the House Midwife, Lou Anser, the German actor, Ben Meyer and Brother, the cycling messengers. The bandits gave its patrons a good run for their money in the musical comedy, The Belle of Calcutta. The dancing girls were a great, bright and lively, and their work has been counted at all times to draw much of its money into the house.

New Roma, a clever solo violinist, wife of C. N. Sullivan, local manager of the Orpheum, left 4 for Memphis, where she will begin her season's engagement on the Orpheum Circuit. Mr. and Mrs. Sullivan are popular here, both on and off the stage.

The State Fair proved the largest and best ever held in Utah in point of attendance and interest of exhibits.

At the Mission Theatre Albin, conjurer, a 4 summer of spiritual factors, drew packed houses and interested his audience.

C. E. JOHNSON.

## CINCINNATI.

## The Fourth Estate at the Lyric—Forepaugh and Holden Companies Doing Well.

The Fourth Estate is the attraction at the Lyric 16-22. This play has been booked for this theatre twice before, but was canceled on all dates elsewhere. The original co. is here, including Charles Waldron, Boone Johnson, Marie Rose, Tom Hawley, Thomas Thorne, and J. J. Batfield.

P. Siskfield's latest musical revue, The Follies of 1910, is at the Grand Opera House, opening 17. A new feature was introduced here, a satire on the Cavalier-Chamber matrimonial comedy.

Amelia Ringham, who has not been seen in Cincinnati for a number of years, is the star attraction at the Orpheum, the billtop playhouse. Miss Ringham and her co. are presenting Burlesques from Great Plays, an arrangement of scenes from La Traviata, Madame Sans Gene, and A School for Husbands.

Gertrude Hoffman remains at Keith's Columbia for another week. Her act is enlarged and changed. She is appearing in a look in an imitation of her famous dances.

The World and His Wife, adapted from the Spanish by Charles Nordlinger, is being presented by the Forepaugh Stock co. at the Orpheum. Theatricals and Charles Mackay as Dan Brown are the rest of the players are advantageously cast. The Holden Players are presenting The Pop-off at the Lyceum. It is a good old drama of the Down East country and includes a fire scene.

Through Death Valley, a melodrama with scenes laid in Utah, opened at Powers 18. Der Waltrautraum, by Oscar Straus, was given on at the Grand the evening of 18, 19, which Lilly Marlow, the leading soprano from the Court Theatre in Mannheim, made her first American appearance as Franziska. A. J. McNAUL.

## COLUMBUS.

## Nat Goodwin's New Play Well Received—Nat Reid Draw Big Business and Pleased.

Both the Great Southern and the Colonial have a full week of attractions. The Great Southern offering The Sixth Commandment 10, 11. The Girl from Rector's, matinee and night, and Nat Goodwin in The Captain 14, 15, and which later play (on the week's houses easily. "The Captain" is one of the most funny plays which we have come to connect with Mr. Goodwin, and it offers him endless opportunities for the well-known Goodwin humor. Messrs. Broadhurst and Dany have builded well, and have given Mr. Goodwin a play that will be a winner. A most capable co. supported him and excellent business prevailed.

Manager Karl H. Becker announces Richard Carl in Jumping Jupiter for 21, 22. John Lester has succeeded Jeff Neff as treasurer of the Great Southern. Mr. Neff has gone to Springfield as treasurer of the Fairbanks Theatre, another Valentine house. Mr. Lester is personally very popular, and the promotion is well deserved.

The City, with Tully Marshall, attracted business to the Colonial. Manager Howell announces a return engagement of The Navigator for week of 17, and also the appearance of Bertha Kalish during the same week. Hal Reid in The Kestonian attracted big business to the High Street 10-12, and Manager Harper of the theatre, invited Governor Harmon, who was a long-time friend of Hal Reid. The Governor accepted, and during the third act Mr. Reid in his character and on the floor of the Kentucky Legislature nominated our genial Governor for President. The Governor followed for three days, commencing 15.

Rapid progress is being made on the new William Morris theatre, the Broadway, and Messrs. James and Murray say that house will open some time in December.

Keith's has an excellent bill this week of 4 with Master Gabriel as the headliner. Others on the bill are Mr. and Mrs. Jimmie Harrison, Amy Butler and Her Four Comedians, Florenz Larella Trio, Raymond and Caverly, William Pearson, McPherson and Hill, and R. F. Keith's motion pictures. Manager Prosser is certainly getting the business of the Fairbanks Theatre.

The Grand is still playing 10-cent vaudeville and motion pictures. Work on the magnificent new Hartman Theatre is progressing.

J. H. HAGUE.

## A Tonic

Horsford's Acid Phosphate when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.



## ACTORS' SOCIETY.

A Removal to New Quarters Effectuated—Busy Frank Ferguson.

A notable event in the history of the Actors' Society has just taken place in its removal to new quarters, where it is now comfortably established. Friends are cordially invited to call and inspect the new abode. The society is now located on the eleventh floor of the new office building located at 145 West Forty-fifth Street and called the Forty-fifth Street Exchange.

As was reported some time ago, the building owned by the society and occupied as its home for the past three years, has been sold. A substantial profit was made on the purchase and disposal of this property, and much can be said of the foresight of the officers in charge of the society when that building was purchased. The society is in a flourishing financial condition, having received a large part of its money in gift-edged second mortgage which is bringing 6 per cent. interest. Every one who has visited the new rooms of the society concurs in the opinion that it is situated most delightfully. The eleventh floor being well above the turmoil of the street and the offices occupying extending from 1105 to 1110, inclusive, give more room better suited to the society than any place it has ever occupied. Room 1105 is the general office of the society where visitors are received; 1106 is the private office occupied by the officers of the society and where Mr. Morley, the secretary, can be found; 1107 and 1108 are devoted to the library. A novel feature has been added which meets with general approval. 1108 is the entrance of the library, where members can meet for social diversion, but room 1107 is the inner sanctum where reference books will be kept and the current magazines can be perused. The password of this room is "Silence." Here the members can read and write or study without interruption and the many reference books can be much better enjoyed; 1106 is given over to the women and they are taking pleasure in sitting it up to suit themselves; 1105 is the men's room, where the male members of the society can lounge and enjoy indoor sports. A wonderful view of the city is possible from the windows, and while this is a minor detail it has afforded much pleasure to the members. The telephone number, which is a trademark in the society, remains the same, being Bryant 64.

Frank Ferguson is rehearsing Lavinia Shannon, William Sams and Craig Randall in his new vaudeville playlet, Blocking His Game. It is to be put on by the Orpheum Producing Company under Mr. Felek's direction. Busby and Williams gave a try-out at the Majestic of Mr. Ferguson's farce, Honors Are Easy, on Wednesday, and his lucky Jim played the Alhambra last week. Mr. Ferguson has recently come from Boston, his home city, where he put on five playlets in four weeks at Keith's two theatres. Eleanor Gordon and Theodore Fries are playing his Sweet Widow Marie. Mr. Ferguson is in New York permanently. E. W. Morrison will fill a temporary engagement with the New Theatre company, appearing as Dr. Cals in The Merry Wives of Windsor.

## TWO WOMEN.

Mrs. Leslie Carter and her company for this season, which includes Frank Worthington, who has been engaged as her leading man, Harrison Hunter, Brandon Hurst, Arthur E. Lawrence, Louis Myle, Helen Tracy, Helen Fulton, Ethel Conrad, Lily Cahill, Grace Stafford, Viola Bowers, Mary Hamilton, Marjorie Lamb, Gloria Pierce, Ada Powell, Myrtle Wellington, Mae Paul, Jewett Devon, Betty Adams and others, have begun rehearsals of Rupert Hughes' play, Two Women, which will serve as Mrs. Carter's starring vehicle this season. The rehearsals are under the stage direction of J. C. Hukman. Mrs. Carter will begin her tour under John Corb's management, at the Colonial Theatre, Cleveland, on Nov. 1. Following a week in that city she will play a week at the Garrick Theatre, Detroit, and on Nov. 31 will begin an indefinite engagement in New York.

## HOWARD THURSTON'S SEASON.

Howard Thurston, the magician, opened his season in Brooklyn on Sept. 19, and reports business as the biggest he has ever done. Two acts are carried by Thurston this season. His new illusions are The Great Auto Mystery, The Witches' Cauldron, The Indian Rope Trick, and The Piercing Arrow. Theodore Bamberg, the shadowist, is a special feature with the attraction, which numbers twenty people. The season is booked solid for forty weeks, with a three weeks' special engagement at McVicker's, Chicago. In May, for the first time in New York, Thurston will be seen at a Broadway house.

## A. E. WOODS OPENS THE GARDEN THEATRE

Rowland and Clifford's production of The Beauty, by Edward E. Ross, will open at the Garden Theatre Monday evening, Oct. 24. The play is doing a remarkable business in Chicago and other cities in the Middle West. The theatre has been redecorated and brightened. M. T. Middleton will manage the house for Mr. Woods. The theatre will become a popular priced house, the new range of prices being from 25 cents to \$1.

## NEW ZEALAND NOTES.

Business for Deserving Companies Booming—Inferior Vaudeville Players.

(Special Correspondence of The Mirror.)

WELLINGTON, Sept. 18.—The J. C. Williamson Aladdin pantomime company finished its North Island tour at the Wellington Opera House on the 14th. From the opening performance at Auckland to the close of the season at Wellington, capacity business has been done. The South Island season promises to be just as big a success. Nat Clifford, the well-known English vaudeville performer, is fulfilling a successful engagement on the Fuller Circuit.

The New Zealand tour of the Harry Roberts-Beatrice Day combination, under the direction of Clarke and Maynell, was a success in every way.

The Dominion tour of the Hamilton-Maxwell Dramatic company did not pan out a box-office winner.

The Allan Hamilton-Harry Plummer-Reynolds Denison Dramatic company open a tour of the Dominion at Auckland on Oct. 3 with Lovers' Lane and The Passing of the Third Floor Back.

The Fred H. Graham Comedy company opened its Dominion tour at Invercargill on the 13th inst.

J. C. Williamson's New English Comedy company is touring the Dominion with The Brass Bottle. The Auckland season was a big success.

Calve's New Zealand tour was nothing short of a triumph. Money has been turned away at every concert given so far. Gasparri, the tenor of the company, is also a star of the first magnitude.

Among the vaudeville performers that have been touring the Dominion lately are quite a number that could not get a job in some of your 5-cent houses taking checks. How they got engagements is past understanding.

The Dominion is at present overrun with picture shows. How they all make a living is a mystery.

The Taylor-Carrington company continue to do fair business in the "insect" towns with Never Despair, Mispah, Moondyne Joe, and East Lynne.

The New Zealand tour of Hugh J. Ward and his company of comedians with The Girl from Rector's was a huge success. Mr. Ward promises to visit us again next March with a repertoire of new pieces.

The Valdere team of trick cyclists, after a season on the Fuller Circuit, are now playing the "insect" towns of the Dominion with their own company to fair business.

The J. C. Williamson management did a wise thing when it copyrighted all the songs in the Aladdin pantomime. In former years all the "small" vaudeville performers that toured New Zealand used to "pinch" the good items from J. C. W.'s pantos. The result was that when the show came along it was found the songs as a rule had been "slaughtered" by a gang of pirates who are neither useful nor ornamental to the stage.

Charles MacMahon will manage the New Zealand tour of the Johnson-Jeffries fight pictures.

Miss Nellie Stewart and the specially selected dramatic company opened a Dominion tour on the 13th inst. at Auckland, with When Knighthood Was in Flower. The house was packed. Other places to be played during the tour are What Every Woman Knows, Sweet Nell of Old Drury, and Trilby. ANDREW SMART.

## TREASURERS' CLUB OF AMERICA.

The annual meeting and election of officers of the Treasurers' Club of America will be held at the Metropolitan Opera House on Nov. 5. The Nominating Committee have nominated the following board of officers: President, James H. J. Scullion, Wallack's; Vice-President, Lyle Andrews, Manhattan Opera House; Financial Secretary, Louis A. Morgenthau, Empire Theatre; Recording Secretary, George E. Wells, Brooklyn Theatre; Treasurer, William N. Newman, Garrick Theatre; Governors, Max Hirsch, Dippel's Chicago Opera Company; Earl S. King, treasurer of The Lottery Man company; Harry Harris, New York Theatre; Jerome B. Flynn, Fifth Avenue Theatre; Sol. De Vries, Hippodrome; Herman Klotz, Broadway Theatre; Frank Girard, Orpheum Theatre, Brooklyn.

## THE PLEIADES CLUB.

Lina Abarbanell is to be the guest of the Pleiades Club at a dinner Sunday evening, Nov. 6, at the new club rooms. Dixie Hines, former president of the club, will be the toastmaster and will have charge of the arrangements for the dinner, to which a number of distinguished players have been invited. The regular season of the club opens Oct. 30 at the Hotel Martinique, where the new rooms of the club are located.

## THE GAMBLERS.

Charles Klein's latest play, The Gamblers, will reach New York on Oct. 31, when it begins an indefinite run at the Maxine Elliott Theatre. The Gamblers is the first play that has been produced by the Authors' Producing Company, of which John Cort is president. In the cast are George Nash, Charles Stevenson, William B. Mack, De Witt C. Jennings, Cecil Kingstone, William Postance, Jane Cowi, Edith Barker, Julia Hay and others.

## WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

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ANY one who knows the whereabouts of Marlow H. McGuffey, professionally known as Alan Moore, kindly inform his wife, Mrs. M. H. McGuffey, 412 Mack Block, Denver, Colo. Very important.

PARON of one act for three persons, suitable for vaudeville or curtain-raiser, for sale. Pares, Minn.

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## ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 550 Seventh Avenue, New York.

The October Church Service was held Sunday evening, Oct. 16, at 8 o'clock, at St. Chrysostom's Chapel, Seventh Avenue and Thirty-ninth Street. Rev. Walter E. Bentley preached the sermon. The subject was "The Prospect and Value of the Alliance."

The regular monthly reception will be held at St. Chrysostom's Hall, Thursday afternoon, Oct. 20, from 3 to 5.30. Emma Duha will be the guest of the afternoon. A fine musical programme has been provided, with refreshments.

The members of the A. C. A. are asked to unite in a dinner for its financial benefit and their social pleasure. Dinner at 7 p.m., Wednesday, Oct. 23, at the Parisian Restaurant, Eighth Avenue and Fifty-sixth Street. Mrs. Maude Odell (Doremus) will be the guest of honor. Hon. Noble E. Pierce, of Connecticut, will speak. A musical programme will be provided. Price, \$1. Members, to secure good locations, will please reply at once to the secretary, Mrs. Kidder-Pierce, 550 Seventh Avenue. If this new feature fulfills all indications of success, dinners will continue during the season.

## WHEN ALL HAS BEEN SAID.

Liebler and Company have awarded the prize of \$100 for the best suggestion as to a title for the new Bayard Veiller play, which they are to produce, to Joseph Allenton, of New York, stage-manager for Decorating Clementine. The play was temporarily called William and is based on the story "That Which Never Dies," by Jackson D. Haug of Pittsburgh. Emily Stevens, cousin to Mrs. Fiske, will have the leading role.

## BUTLER DAVENPORT'S NEW PLAY.

The Family closed at the Comedy Theatre Saturday night and will be succeeded to-night by Butler Davenport's new play, Keeping Up Appearances. The cast includes Amelia Gardner, Pamela Gaythorne, Edda Sears, Mabel Moore, Gertrude Dallas, J. H. Benrimo, and A. Hyton Allen. The title is most aptly chosen, giving an exact description of the play.

## DATES AHEAD.

Received too late for classification.

CHEATE DRAMATIC (Harry Cheate, mgr.): Glasgow, Ill., 11th, 12th, Princeton, 24-25.  
DALE VIOLET (M. M. Horkheimer, mgr.): New York, N. Y., 11th, 12th.  
DIXIE, HENRY H. (William A. Brady, mgr.): Pittsburgh, Oct. 19, Hamilton 20, 21, Chicago, 22-23.  
FIELD MINERALS (Al. G. Field, mgr.): New Orleans, La., 24-25.  
FIGHTING FARRON (Henry Wyatt, mgr.): Newbury, Mich., 25, Marquette 26, Neenah 27, Lombard 28, Gladstone 29, Escanaba 30.  
FLAMING ARROW (H. F. Kruger, mgr.): La Crosse, Wis., 24, Milwaukee, Oct. 31, Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31.  
FOX'S LONG STAR MINSTERIA (Ray E. Fox, mgr.): Rockdale, Tex., 17-18, Hearse 20-22, Little Rock, 23-24, Georgetown, 25-26.  
GOLDFAR ARON, CIRQUE: Ada, Okla., 19, Madill 20, Durant 21, Hugo 22, Hope, Ark., 23.  
HALL'S ASSOCIATE PLAYERS: Key West, Fla., Oct. 25—Indefinite.  
HARNED, VIRGINIA (Arthur J. Aylesworth, mgr.): Reno, Nev., 19, Sacramento, Cal., 20, San Jose 21, 22, Oakland 23, 24, Stockton 25, Fresno 26, Woodland 27, Olen 28.  
HOUSE OF A THOUSAND CANDLES (Sim Allen, mgr.): Greenville, O., 24, Gallipolis 25, Charleston, W. Va., 26, Huntington 27, Ironton, O., 28, Kingston, N. Y., 29.  
ISLE OF SPICES (P. A. Wade, mgr.): Concordia, Kan., 19, Adeline 20, Hutchinson 21, St. John 22, Wichita 23, 24, Winfield 25, Arkansas City 26.  
KEEPING UP APPEARANCES (Maeve, Shubert, mgr.): New York City 20—Indefinite.  
NAUGHTY MARIETTA (Oscar Hammerstein, mgr.): Syracuse, N. Y., 24.  
THIS WOMAN AND THIS MAN (Forrest and Sheffield, mgrs.): Gloversville, N. Y., 19, Troy 20, 21, Plattsburg 22, Montreal, P. Q., 23-24.  
UNCLE DAVE HOLCOMB: Glensboro, N. J., 19, Salem 20, Harte de Grace, Md., 21, Pottstown, Pa., 22, Norristown 23, Chester 24, Waynesboro 25, Chambersburg 26, York 27.

## QUESTIONS ANSWERED.

C. Q. D.—Max Fleischer appeared in The Substitutes by Beniam M. Dix and Evelyn G. Sutherland, in Minneapolis, Minn., Sept. 27, 1928. J. N., Utica: The Register of Copyrights, Li-

## BUSINESS DIRECTORY

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**Miss Patsy and A Thief in the Night Closed—All-Star Revivals—  
The Perennial Uncle Josh—The Land of the Free—Under  
Southern Skies—As to Curtain Raisers.**

An extra attraction in this city this week will be the appearance to-night of Mlle. Anna Pavlova, M. Mikail Mordkin, with the Imperia

Elsie Janis in her new play, The Slim Princess will be at the Chestnut Street Opera House for two weeks, beginning week of Oct. 31.

Forbes Robertson in The Passing of the Third Water comes to the Adelphi next week.

A new week's offering by the Orpheum Players, at the Chestnut Street Theatre, will be The Love Route, an interesting episode which occurred during the construction of a railroad in Texas.

even Spaulding in the fortresses of Betty.  
 Eugene Walter's *The Wolf* was the attraction at the Court, 10-13. Mildred Hildan as Hilda McTavish was decidedly clever, and was given capable support by E. Fernandez, William Crummins, Joseph T. Chaille, and Robert Lathian, who handled their parts in a very pleasing manner.  
 An all-star bill was offered as an Anniversary Programme at the Greenpoint last week, including Fannie Ward, the Great Howard, Rolfe

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## VAUDEVILLE.

Current bills are:

**Fifth Avenue:** Frank Keenan will make his vaudeville debut in a playlet of tenebrous dramatic interest, "The Oath," being an incident of Irish life in Ireland to-day, written by Seumas MacManus and adapted and arranged by Mr. Keenan for vaudeville. Supported by a company of five Mr. Keenan will create one of the most powerful roles he has yet attempted. Another big offering will be Charles Lovenberg's ambitious musical production, "College Life," a melodious satire on Bab-Bab existence. On the same bill will be Bixley and Pink, operatic burlesque comedians; Merrill and Otto, in their duologue, "After the Shower"; Conlin, Steele and Carr in their musical act, "Just Out of College"; Henry Clive and Maj. Sturges Walker in a ludicrous expose of difficult feats of necromancy; Dorena and Ladue, aerial performers; the three Earnests, burlesque horizontal bar experts, and as an added feature, Frank Elliston and company, directed from the Palace, London, in the big novelty, "My Lady Betty."

**American:** Edward Jose in "The Strike," McMahon and Chappelle, Genaro and Bailey, Ziegner Quartette, Karr, Potts Brothers, Charley Case, Lee Tung Foo, The Arvi Mystery.

**Hammerstein's:** Lily Lena, Nell O'Brien and company, Howard and North, Stuart Barnes, Bedini and Arthur, Bothwell Browns, Nichol Sisters, Cottis and Boulden, Maximus.

**Colonial:** The Russian Imperial Ballet, Harry Brown, Primrose Four, Chadwick Trio, Belleclair Brothers, Lia Grannon, Four Kones Brothers, Sam Mann and company in "The New Leader."

**Alhambra:** McIntyre and Heath, Ruby Raymond and company, Kaufman Brothers, Hymack, Albert Wheelan, Three Hickeys, Mr. and Mrs. Stuart Darrow and B. A. Roife's "The Courtiers," an elaborate musical act.

**Bronx:** Victor Moore and Emma Littlefield in "Change Your Act," George Felix and the Barry Girls, Bedini and Arthur, Sam Chip and Mary Marble in "In Old Edam," Valerie Hergere and company, Jones and Dooly, Melani Four, Claude Roode, Pat Rooney and Marion Bent.

## VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

**Arvi Mystery**—American, N. Y. C.  
**Baldina, Maria, and Theodor Kostoff**—Colonial, N. Y. C.  
**Barnes, MacM., and Louise Reming**—Portland, Portland, Me.  
**Barnes, Stuart**—Hammerstein's, N. Y. C.  
**Bayes, Nora, and Jack Norworth**—Grand, Pitts-burgh, Pa.  
**Bedini and Arthur**—Bronx, N. Y. C.  
**Belleclair Bros.**—Colonial, N. Y. C.  
**Belmont, Joe**—Madison, Eng., 17-22, Aerington 24-29, Astor 31-Nov. 5.  
**Bergene, Valerie**—Bronx, N. Y. C.  
**Bergene, Valerie, Fliers**—Keith's, Prov., B. I., Keith's, Boston, Mass., 24-29.  
**Birch, John**—Temple, Hamilton, Ont., Proctor's, Newark, N. J., 24-29.  
**Bixley and Pink**—Fifth Ave., N. Y. C.  
**Brown, Harry**—Colonial, N. Y. C.  
**Brettonne, Mrs.**—Family, Detroit, Mich., Idle Hour, Grand Rapids, Mich., 24-29, Theatrum, Lansing, 27-29.  
**Brown, Bothwell**—Hammerstein's, N. Y. C.  
**Carson and Willard**—Shea's, Toronto, Ont.  
**Cas, Charley**—American, N. Y. C.  
**Chadwick Trio**—Colonial, N. Y. C.  
**Chip, Sam, and Mary Marble**—Bronx, N. Y. C.  
**Clairmont, Josephine**—Prospect, Cleveland, O., Auditorium, Newark, 24-29, Alpha, Sharon, Pa., 27-29.  
**Clive and Walker**—Fifth Ave., N. Y. C.  
**College Life**—Fifth Ave., N. Y. C.  
**Conlin, Steel and Carr**—Fifth Ave., N. Y. C.  
**Connelly, Mr. and Mrs. Erwin**—Orph., Salt Lake City, U. Orph., Ogden, U., 24-29.  
**Cooke, Miles**—Bohmer and Sommers—Central, Dresden, Ger., 1-31.  
**Courtiers, The**—Alhambra, N. Y. C.  
**Crane, Mrs. Gardner**—Keith's, Prov., R. I., Keith's, Boston, Mass., 24-29.  
**DAVID M. WILLIAMS AND BLANCHE**  
**DAVID M. WILLIAMS**—Chicago, 9-Nov. 5.  
**Cunningham and Marion**—Keith's, Columbus, O., Keith's, Cleveland, O., 24-29.  
**Dale and Boyle**—Orph., Lincoln, Neb., Orph., Des Moines, Ia., 23-29.  
**Daly's Country Choir**—Rifon, Winnipeg, Man., Dargoy, Mr. and Mrs. Stuart—Alhambra, N. Y. C.  
**Davis, Edwards**—Orph., Sioux City, Ia., Orph., Omaha, Neb., 24-29.  
**De Witt, Burns and Torrance**—Scala, Copenhagen, Denmark, 1-31.  
**Dinkelapell's Xmas**—Orph., Los Angeles, Cal., 16-29.  
**Dorena and Ladue**—Fifth Ave., N. Y. C.  
**Duncan, A. O.**—Columbia, Cin.  
**Dunro, Fred**—Orph., Denver, Colo.  
**Ellison, Frank**—Fifth Ave., N. Y. C.  
**Ernesta, Three**—Fifth Ave., N. Y. C.  
**Felix, Geo., and Barry Girls**—Bronx, N. Y. C.  
**Fentiles and Vallorie**—Grand, Evansville, Ind., 23-29.  
**Fey Trine**—Temple, Rochester, N. Y., Columbia, Cin., 23-29.  
**Gardiner Family**—Hathaway's, New Bedford, Mass., Pol's, Worcester, Mass., 24-29.  
**Genaro and Bailey**—American, N. Y. C.  
**Gilmore, Le Moyne and Perry**—Empress, Kansas City, Mo.  
**Glose, Augusta**—Orph., San Francisco, Cal., 23-Nov. 5.  
**Grannon, Ha**—Colonial, N. Y. C.  
**Granville, Bernard, and Wm. F. Rogers**—Orph., Sioux City, Ia., 23-29.  
**Grapewin, Charles**—Temple, Detroit, Mich.  
**Hayman and Franklin**—Palace, Burnley, Eng., 17-22, Hipp., Wigan, 24-29.  
**Harvard and Hayward**—Orph., Omaha, Neb., Orph., Kansas City, Mo., 23-29.  
**Hickeys, Three**—Alhambra, N. Y. C.  
**Hilliers, The Oxford**—Halya, N. Y., 17-19.  
**Novely, Blvyn**—20-22, Comedy, Halya, 24-29.  
**Hoch, Emil**—Orph., Montreal, P. Q.  
**Holman, Harry**—Proctor's, Bloomfield, N. J., 17-19, Lyric, Newark, 20-22, Proctor's, Jersey

**City, 24-29, Union Sq., N. Y. C.** 27-29.  
**Howard and North**—Hammerstein's, N. Y. C.  
**Howard and Howard**—Orph., Oakland, Cal., 10-22.  
**Hubbard, Elbert**—Maj., Chgo., Ill.  
**Hubert and De Long**—Bijou, Kenosha, Wis., 17-19.  
**Hymack, Mr.**—Alhambra, N. Y. C.  
**INGRAM, BEATRICE**—Pol's, Springfield, Mass., 24-29.  
**Jennings and Benfrew**—Shubert, Utica, N. Y., Orph., Easton, Pa., 24-29.  
**Jones and Dooly**—Bronx, N. Y. C.  
**Jose, Edmond**—American, N. Y. C.  
**Kara**—American, N. Y. C.  
**Kaufman, Roba and Ince**—Folies Bergere, Paris, Fr., 1-31.  
**Kaufmann Bros.**—Alhambra, N. Y. C.  
**Keenan, Frank**—Fifth Ave., N. Y. C.  
**Koners Bros.**—Colonial, N. Y. C.  
**Lee Tung Foo**—American, N. Y. C.  
**Lena, Lily**—Hammerstein's, N. Y. C.  
**Leonard, Eddie, and Mabel Russell**—Temple, Rochester, N. Y.  
**McCormack, Frank**—Pol's, Worcester, Mass., Pol's, New Haven, Conn., 24-29.  
**McCullough, Carl**—Miles, Detroit, Mich., 24-29.  
**McDowell, John and Alice**—Norka, Akron, O., Orph., Canton, O., 24-29.  
**McIntyre and Heath**—Alhambra, N. Y. C.  
**McKay and Cantwell**—Orph., Ogden, U. Orph., Salt Lake City, U., 23-29.  
**McMahon and Chappelle**—American, N. Y. C.  
**Mann, Sam**—Colonial, N. Y. C.  
**Melani Four**—Bronx, N. Y. C.  
**Melville, Miss**—Chase, Washington, D. C.  
**Merrill and Otto**—Fifth Ave., N. Y. C.  
**Millman Trio**—Central, Nuremberg, Ger., 16-31.  
**Mitchell and Cain**—Empire, London, Eng., Empire, Holloway, London, 24-29, Empire, New Cross, London, 31-Nov. 5.  
**Montgomery, Ray, and Healey Sisters**—Grand, Indianapolis, Ind.  
**Moore, Victor**—Bronx, N. Y. C.  
**Morris, Felice**—Orph., Seattle, Wash., Orph., Portland, Ore., 24-29.  
**Nello, La Belle**—American, N. Y. C.  
**Nerins and Gordon**—American, N. Y. C.  
**Nichol Sisters**—Hammerstein's, N. Y. C.  
**Night with the Poets**—Bijou, Saginaw, Mich.  
**Nowak, Major C.**—Hammerstein's, N. Y. C.  
**Nuestre, J. and Heath**—Denver, Colo.  
**O'Brien, Nell**—Hammerstein's, N. Y. C.  
**Pope and Doe**—"Uno"—Grand, Indianapolis, Ind., Mary Anderson, Louisville, Ky., 24-29.  
**Potts Bros.**—American, N. Y. C.  
**Primrose Four**—Colonial, N. Y. C.  
**Raymond, Ruby**—Alhambra, N. Y. C.  
**Reel Bros.**—Columbia, St. Louis, Mo.  
**Ritche, Adele**—Shea's, Buffalo, N. Y.  
**Ritter and Foster**—Hansa, Hamburg, Ger., 1-31.  
**Scala, Copenhagen**—Den., Nov. 1-30.  
**Rocamora, Suzanne**—Orph., Duluth, Minn., Orph., St. Paul, Minn., 23-29.  
**Roffonians**—Chase, Washington, D. C.  
**Roode, Claude**—Bronx, N. Y. C.  
**Rooney, Pat, and Marion Bent**—Bronx, N. Y. C.  
**Royale and Stearns**—Olympia, Sioux Falls, S. D.  
**R. V. A. and J. J. RICHFIELD**—Orph., Lincoln, Neb., Orph., Des Moines, Ia., 24-29.  
**Singing Girls, Three**—Maj., Houston, Tex.  
**Somers and Stokes**—Family, Lafayette, Ind., Schindler's, Chgo., Ill., 24-29.  
**Stinson Bros.**—Orph., Frisco, Cal., 23-Nov. 5.  
**Taylor, Maud**—Maj., Kalamazoo, Mich., Bijou, Battle Creek, 24-29.  
**VAN, CHARLES AND FANNIE**—21 Elder St., Brooklyn, N. Y.  
**Van Hove**—Hammerstein's, N. Y. C.  
**Keith's, Webb, Hargreave**—Detroit, Mich., 24-29.  
**Webb, Albert**—Alhambra, N. Y. C.  
**Whitman, Frank**—Orph., Montreal, P. Q.  
**Williams and Stevens**—Palace, Boston, Mass.  
**Williams, Harry, and Jean Schwartz**—Temple, Rochester, N. Y.  
**World, John W., and Mindell Kingston**—Dominion, Ottawa, Ont., Temple, Hamilton, Ont., 24-29.  
**Yorke and Adams**—Orph., Montreal, P. Q.  
**Ziegner Quintette**—American, N. Y. C.

## PARKS AND AIRDOMES.

At the Jefferson City, Mo., Air dome, Oct. 8, Well's World's Fair Band, with Caroline Ehrman, soprano soloist, pleased good attendance afternoon and evening.

Manager Rowland, of the Alagrandair, Alexandria, La., has leased the building next to his place and will fit it up as winter quarters for his Air dome. This will be used whenever the weather forbids open air entertainments. This place was formerly the Wonderland Theatre, and the seating capacity and stage have been enlarged.

At the Duquesne, Ia., Air dome (Jake Rosen-thal), Hanson's Players Sept. 25-28 in "A South-ern Romance," Sept. 29 in "Tempest and Sunshine," good business. Same company, Oct. 2-5 in "The Boss of the Ranch," and in "My Kentucky Gal" 6-8.

The Manhattan Gaiety Girls made things lively at Meridian Park, Cumberland, Md., and was greeted by large audiences Oct. 3-5. The co. proved to be fairly well rated, chorus about average, with an abundance of catchy songs. Season closed for the summer with this offering.

## Correspondence

## ALABAMA.

**MOBILE THEATRE** (J. Tannenbaum): Al. G. Field's Minstrels 11, 12; good, to capacity. The Newweds 15. The Soul Kiss 19. —LYRIC (Gaston Neubrick): Jefferson 10. The Beauty Spot 14, 15. A Gentleman from Mississippi 19. The Girl Behind the Counter 21, 22.

**MONTGOMERY**—GRAND (H. C. Four-ton): Al. G. Field's Minstrels 3 satisfied very large house. The Climax 6 pleased large audience. Break 10. Mrs. Newweds 15.

**SEVENA**—ACADEMY (William Wilby): Al. G. Field's Minstrels 13, Otis Skinner 21. Blanche Walsh 12 canceled.

## ARIZONA.

**TUCSON**—OPERA HOUSE (M. Drachman): Morning, Noon and Night 12. Walker Whitehead 23. Robinson Crusoe 26. Nov. 8. James P. Lee Stock co. indefinitely; good co. and business.

## ARKANSAS.

**TEXARKANA**—GRAND (Charles W. Sae- seen, res. mgr.): Season opened Sept. 23 with

## CARL McCULLOUGH

"Footlight Impressions"

Direction A. E. MEYERS, 1205 Majestic Theatre, Chicago, Ill.

## JULIAN ELTINGE

In a Farewell Tour of 8 Weeks

PLAYING MORRIS TIME

## "PAULINE"

WEEKS SEPT. 26 AND OCT. 3

AMERICAN MUSIC HALL, NEW YORK

## SAM CHIP and MARY MARBLE

In Anna Marble Pollock's Gaiety Sketch

"IN OLD EDAM"

Address all communications to JOHN W. DUNNE, Hotel York, N. Y. City.

Sidney Drew in Billy, which pleased large house. Black Patti 8 pleased well-filled gallery. Lulu's Husband 19. Cat and the Fiddle 29. Al. H. Wilson 21. Casino Girl 27. Soul Kiss 28. The Newweds 31.—ITEMS: Former manager, Clarence Greenblatt, is no longer connected with the Grand, being superseded by Charles E. Sasseon, late manager of the Opera House at San Antonio, Tex., and also manager of the Electric Park there, which position he still retains, and bookings for that resort will be made from this place.—Mr. Sasseon comes to the Grand here, with a reputation which speaks well for the success of this house. With the prosperous times in this section, and such an able management, this house is sure to have by far the most successful season in all its history. When Mr. Sasseon left San Antonio the employees of the Grand house presented him with a diamond locket, in token of their esteem.

**LITTLE ROCK**—KEMPNER (A. M. Yarnes): Morning, Noon and Night 7; performance fair and business. Nancy 7; performance and business poor. The Queen of the Moulin Rouge 12.—CAPITAL (Fred Pennell): Louis Lorch and co. in The Man from Nowhere and When We Were Twenty-one 3-8; good co. and business. Ida St. in Polly of the Circus 10, 11. Louis Lorch co. in Mizpah 13-15.

**FORT SMITH**—GRAND (C. A. Lick): Lyman Howe's picture 7, a pleased large house. Miss Nobody from Starland 12. Tim Murphy in Mr. Opp 15.—ELECTRIC PARK AUDITORIUM (J. B. Mack): Tyrolsingers 9 to excellent business. Thania and Elie Band 15.—ITEM: Miller Brothers' Carnival co. 10-15, under auspices of the Eagle's Frisco Convention Club.

**HELENA**—OPERA HOUSE (B. B. Fitzpatrick): Grandstar 3 was first attraction this season and drew fair house. Lulu's Husband 11. Polly of the Circus to follow.

**PINE BLUFF**—ELKS (O. E. Philpot): Grandstar 4 pleased small house. Daisy Cameron in Nancy 4. Queen of the Moulin Rouge 11. Polly of the Circus 12.

## CALIFORNIA.

## SAN FRANCISCO.

Henry Miller's New Curtain Raiser—John Mason Has Large Following Here

At the Columbia Her Husband's Wife is attracting, with Henry Miller as the star. As his new curtain-raiser he has staged Frederick Le Maître. His engagement has been successful. Three Trins will be presented 17.

My Wife at the Alcazar pleased a large audience 10, with Bessie Barricade in the leading role. This play introduced her to the Alcazar patrons for the first time since her Eastern engagement. The next play to be given at this house will be The Patriot.

The Savoy had a great card in John Mason, who again presented The Witching Hour to a big house 10. The star is as pleasing as ever. He has a big following in this city. Viola Lira is the next star to be offered by John Cort 17 in The White Sister.

Mr. Cort has the Princess also and on the afternoon of 9 he presented A Stubborn Cinderella to a good house, and it seems as though the business will continue. Going home is billed for matinee 16.

The Garrick still has Bevan Opera co. and the co. will continue another week. Verdi night was celebrated 12 at this house. Signor Ritoro Patriani gave an address on Acts from Traviata, Rigoletto, Trovatore, and Aida were sung. Violet Homer gave a performance in spiritual dancing at the Columbia matinee 8. Scotti and De Pasquall will be seen in concert at the Columbia 18, 20 and 21. Bishop's Players presented Lena Rivers 3-9; fine production, to A. T. BARNETT.

**OAKLAND**—MACDONOUGH (H. H. Campbell): Walker Whitehead in The Melting Pot 4, 5; most interesting production of the season; co. very clever; capacity houses. The Fatal Wedding 8, 9. Margaret Illington 10, 11.—LIBERTY (H. W. Bishop): Bishop's Players presented Lena Rivers 3-9; fine production, to

## JAMES MADISON

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Writes for Joe Welch, Violet Black, Jack Norworth, Pat Rooney, Al Lench, Barney Bernard and Lee Harrison, Billy B. Van, Fred Dumas, Al Chastan, Nat Carr, Brooks and Carline, Etc., Etc.  
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## FRED J. BEAMAN

"The Real Writer"

of Vaudeville Sketches. Author of "Surrendering the Press," Mr. and Mrs. George Henson's "1000 prize sketch," Lewis McCord's "Winning on Wind," Devlin & Howard's "The Girl from Yonkers," Hailan & Fuller's "A Lesson at 11 P.M.," and more than seventy other successes. Carter Block, Jackson, Mich.

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house. Rosalind at Red Gate 18.



business.—SAVOY (John W. Barry), Laid  
and Knowles, George Brown, James E. Wa



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A new Comedy by EDGAR SELWYN

**NEW AMSTERDAM THEATRE**  
Grandstand  
and Comfortable. Evgs. 8:15. Mat.  
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The New French Musical Vaudeville

# Madame Sherry

Edna Sherburnell, with Ralph C. Howe  
and others  
Book by Otto Hauerbach.  
Story by Karl Hoesman.  
Staged by George W. Lederer.

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GREATEST OF ALL  
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By Wilner & Greenbaum and Leo Fall.  
Donald Brian, F. Pope Stanger, Will West,  
Albert Hart, E. J. Connelly, Cyril Biddulph,  
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PRODUCTION**

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13 NEW CIRCUS ACTS

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Tel. 5700 Columbus. Prices, 50c.  
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# CYRIL SCOTT

IN  
**THE LOTTERY MAN**

Week Oct. 24,  
**LOUIS MANN** in **THE CHEATER**

**GOTHAM** Fulton St. and Abbe Ave.  
BROOKLYN. Matinee Daily  
**THE FORBES STOCK CO.**

SHALL WE FORGIVE HER?  
Week Oct. 24.—**THE BLUE MOUSE**

them the Cracker Jacks. Mollie Williams'  
dance was a masterpiece in its way. The en-  
tertainment offered was bright from beginning  
to end, due to a well drilled chorus and the  
untiring efforts of Ruby Leon, John Williams,  
and Johnny Jess. Next week, Bon Tons, fol-  
lowed by the Bowery Burlesquers 18.

Rimer Tenley and his Pennant Winners had a  
busy week at the Avenue 2-8. Next week,  
Yankee Doodle Girls.

Tracked by Wireless, a pseudo-sensational  
drama founded on the Dr. Crippen case, held  
the boards at the Lafayette 2.

There is a noticeable improvement in the bills  
at the Miles Theatre since its fall opening.

## NEW YORK THEATRES.

**HAZINOVA'S 39TH STREET  
THEATRE.** 32d St. and Broadway. Tel. 413 Bryant.  
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**HENRY W. SAVAGE** offers

# The Little Damsel

Monckton Hoffe's Fascinating Comedy  
of London's "Bohemia" has moved to  
this Theatre because the crowds are so  
great that a larger playhouse is neces-  
sary.

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**DANIEL V. ARTHUR** presents

# MARIE CANILL

In the New  
Musical Comedy,

# JUDY FORGOT

**LYRIO** 42d St. W. of B'way. Tel. 5270  
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An Operetta in Three Acts.  
From the French.

Grace LaRue Van Kessel Wheeler

**COMEDY** 41st St., between Broadway  
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Beginning Wednesday Evening

The Messrs. Shubert announce  
First Presentation in New York of

# KEEPING UP APPEARANCES

A Comedy in 4 acts by Butler Davenport.

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In the Smart Comedy,

# THE INFERIOR SEX

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Tel. 5904 Morningside.  
Prices, 25c. to \$1.50. Evgs. 8:15; Mat. Wed.  
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# Forbes-Robertson

IN  
**THE PASSING OF THE  
THIRD FLOOR BACK**

Week of Oct. 24,  
**EDDIE FOY** **EMMA CARUS**  
UP AND DOWN BROADWAY

# THE NEW @ THEATRE

Central Park West, 62d-63d Sts. Tel. 8800 Col.  
Evgs. 8:30. Mat. Wednesday & Saturday, 2:15

# THE BLUE BIRD

By Maurice Maeterlinck

**CITY THEATRE.** 14th St. opp. Irving Place  
Evgs., 8:15. Mat. Wed. and Sat., 2:15

# MONTGOMERY IN THE OLD TOWN

Oct. 24—**WM. H. CRANE**

book, Howard and Linder, H. J. Riley and pic-  
tures 10-15; pleasing performances; well pa-  
tronsed.—**VENUE:** Elmer and De Witt,  
Lewin and Goodwin, Len A. Ward, Nellie Et-  
ting and co., Webb and Norton, and Mile.  
Parks entertaining big audiences 10-15.—**CAN-**  
**INO:** Mason and Lee, Hanson and Drew,  
James and Jones, Haskin Trio, Lewis Sisters,  
Jack Hayes and pictures 10-15; large and ap-  
preciative audience.

**PITTSFIELD.**—**COLONIAL** (James P. Sul-  
livan): The Girl in the Taxi a pleased large  
house. Maude Adams in What Every Woman  
Knows 4: 8: 10: enthusiastic audience. In  
the Bishop's Carriage 10 pleased good business.  
Lord's Musical Comedy co. 10-15; opened to  
new house.—**EMPIRE** (J. H. Tebbets): The  
vaudeville co. to good business 8-8.—**ITEM:**  
Edward Boltwood, the well-known short story,  
comic opera and dramatic writer, has completed  
a new one act sketch entitled The Earl, the  
Girl and Mich., which will be produced by  
Charles Johnson, an English actor, lately with  
the Frohman and Savage companies.

**GLAUCHESTER.**—**UNION HILL THEATRE**  
(Lorship and Tolman): A Gentleman from Mis-  
sissippi a greatly pleased capacity. Helen  
Travers 10-15 opened in the House of a Thou-  
sand Candles, afternoon, and When Knighthood  
Was in Flower, evening, to crowded houses. Other  
acts: The Cowboy and the Lady, Man of the  
Hour, The Road to Yesterday, The Clansman,  
Grand Pardon, Little Brother of the Rich, The  
New Man, and Three Weeks; an excellent co.  
Margie Bugle Folks 15. Fall Oct 20-22.

**WORCESTER.**—**WORCESTER** (J. F.  
Buck): Henrietta Crossman in Anti-Matrimony  
10-15; good co. and fair business. Home Ties  
10-15.—**FRANKLIN** (J. R. Sheehan): The  
Girl 10-15 drew big business; strong co.;  
opened in the Bishop's Carriage 17-22.  
—**PHIL** (J. C. Criddle): The Man from  
Michigan 10-15 capacity houses for the entire  
week. The Hyacinths 17-22.—**PERM:** Selma  
Horsman, of The Thief co., will close 15 on ac-  
count of illness and rest until Jan. 1.

**LAWRENCE.**—**OPERA HOUSE** (George  
W. Hallagher, res. mgr.): Thomas A. Wise in  
A Gentleman from Mississippi a pleased large  
house. Wright Lorimer in The Shepherd King  
10-15; good house. Bismille Bugle Folks 15.  
An Opera-House in The Passing of the  
Third Floor Back 20, 21.—**COLONIAL** (John  
J. Adams): Good vaudeville to large houses 10-  
15.

**NORTHAMPTON.**—**ACADEMY** (B. L. Pot-  
ter): The Chocolate Soldier 12; excellent, to big  
house. The German Musical Comedy co. 13, 14; en-  
thusiastic medium patronage. Plays: The Lady  
and the Prince, My Girl, and The Brinkley  
Girl. The City 15. The Whiteside-Strauss co.  
17-22. John Meehan 28. Lyman Howe 20.

**BRONXTON.**—**CITY** (W. B. Cross): Vaude-  
ville and pictures 10-15 (except 14) opened to  
big house. Ian Robertson in Passing of the  
Third Floor Back 27.

**GARDNER.**—**THEATRE** (W. A. Woolley):  
Big house 15, with excellent co.; pleased big  
audience.

## MICHIGAN.

### DETROIT.

The Spendthrift Well Presented—William Faver-  
ham at the Garrick—Next Week's Bills.

The Spendthrift was the satisfactory offering  
at the Opera House 3-8. Thais Magrane was  
happily placed in a character worth studying,  
and the portrayal of the burdened broker by Ed-  
mond Brown was played in finished style. Next  
week, Katie Bellows, followed by Nat Goodwin  
in The Captain 17, and Billie Burke 24.

At the Garrick 3-5 William Faversham was  
seen in The World and His Wife, playing the  
part of Ernesto. While the houses were not  
of the largest, they were appreciative in the ex-  
ception of the play. Charles and Fanny Van had  
a monopoly on the applause, and in contrast to  
their skill was the refined offering of Spencer  
Kellie and Marion Wilder, who are always wel-  
come visitors. Star headliners for the balance  
of the month comprise Editha Leonard and Mabel  
Russell 10, Grapewin and Chancy 17, Alice  
Lloyd 24, and Julius Steger and co. 31.

**LYCEUM** 42d St., at B'way. Evgs. 8:15  
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**CHAS. FROHMAN** presents

# G. P. Huntley Hattie Williams

In a New Comedy by the Authors of "Love Watches"  
**DECORATING CLEMENTINE**

Cast includes: DORIS KEANE, ALICE PUTNAM,  
GAIL HAYES, GRACE MOORE, HERBERT LAW-  
FORD, LOUIS MARCH, RICHIE LING, etc.

**HUDSON THEATRE.** 42d St. near B'way.  
Evgs. 8:15; Mat. Sat. at 2:15

**HENRY B. HARRIS** Manager

# HELEN WARE

IN  
**The Deserters**

A New Play by Robert Payton Carter  
and Anne Alice Chapin

**WEDNESDAY MATS. BEGIN, SEPT. 28**

**DELASCO THEATRE.** West 44th Street,  
near Broadway  
Evenings at 8:15; Mat. Thurs. & Sat. 2:15

**DAVID DELASCO** presents

FOR A LIMITED ENGAGEMENT ONLY  
**THE  
CONCERT**

Herman Behr's Sensational North and Vienna Success  
American Version by Leo Dietrichstein

Cast includes: Leo Dietrichstein, William Morris, John  
W. Cope, Janet Decker, Jane Gray, Alice Falcott,  
Selle Theodore.

**REPUBLIC THEATRE.** W. 42d St., near  
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Mat. Wed. and Sat. 2:15

**DAVID DELASCO** . . . . . Manager

**KLAW & ERLANGER** PRESENT

# Rebecca of Sunnybrook Farm

By KATE DOUGLAS WIGGIN and  
CHARLOTTE THOMPSON

Direction of JOSEPH BROOKS

**WALLACK'S** B'way & 30th St. Evgs. 8:15.  
Matinee Wed. & Sat. 2:15.

# H. B. Warner

In Paul Armstrong's Play,  
**Alias Jimmy Valentine**

Thomas E. Shea played a week's engagement  
at the Lyceum 2-5, and his offering included A  
Self-Made Man, The Belle, and Dr. Jekyll and  
Mr. Hyde. Next week, Rose Melville in His  
Hopkins, and the balance of the month's offer-  
ing include School Days 10, Polly of the Circus  
24, and The Virginian 26.

By far the brightest burlesque aggregation  
which has appeared at the Gaiety this season  
was seen 2-5, and Bob Manchester aptly named







**ITHACA—LYONON** (C. M. Southwell): Madame X 18. Blanche King in The Yankee Girl 19. The Merry Widow 22. Paul Gilmore in The Bachelor.



**BERKSHIRE—OPERA HOUSE** (Don Shumaker): Call of the Wild 5; pleased capacity. The Man of the Hour 10.

**CUTLAND—THEATRE** (L. M. Dillon): Beverly 11; good production to very good business. Madame X 17. Merry Widow 24.

**LYONS—MEMORIAL THEATRE** (Burt O. Ottmann): The Call of the Wild 15.

## NORTH CAROLINA.

**GREENSBORO—OPERA HOUSE** (S. A. Schless): The Music Hall Girl 5; poor attraction; fair audience. The Girl Behind the Counter 11; fair to good business. Dick Bernard as Mr. Henry Schless was very fine. The Sign of the Cross 14; excellent. To R. O. O. Mr. Dixon gave a nice talk between acts. The show girl 11. In Panama 12. The Stampede 14.

**RALEIGH—ACADEMY** (S. A. Schless): The Sign of the Cross 14; immense business; pleased. The Music Hall Girl 5; small house. In Havana 12. The Stampede 14. Coburn's Minstrels 14.—**GRAND** (A. Lynch): The Man on the Box 11.—**ITEM**: J. B. Upchurch, for many years resident manager of the Academy, resigned and is succeeded by Marx & Nathan.

**ASHEVILLE—AUDITORIUM** (S. A. Schless): The Girl Behind the Counter 5; co. pleased. The Music Hall Girl 5; small house. In Havana 12. The Stampede 14. Coburn's Minstrels 14.—**OPERA HOUSE**: Sylvia Summers Stock co. week 10; good co.; second week to fine business.

**DURHAM—ACADEMY** (J. W. Burroughs): The Music Hall Girl 5; fair co.; poor business. The Sign of the Cross 14; pleased capacity. The show girl 11. The Man on the Box 12. St. Mine 15. Coburn's Minstrels 15.

**ROCKY MOUNT—MASONIC OPERA HOUSE** (S. L. Humes): The Show Girl 5; fair co.; poor house. St. Mine 10; good co.; fair house. The Sign of the Cross 11; excellent co. delighted capacity. Manhattan Opera co. 15.

**WAKEFORD—OPERA HOUSE** (Ed. Thorpe): The Climax 3; first-class co.; pleased. The Queen of Beauty 5; good co.; fairly good house.

**HENDERSON—GRAND** (J. S. Forthright): audience; highly pleased audience. Man on the Box of the Father 10; fine play; very large box 15.

**CHARLOTTE—ACADEMY** (S. A. Schless): Girl Behind the Counter 10 to big business.

## OHIO.

### CLEVELAND.

**Blanche Ring in The Yankee Girl—The Spendthrift—A New Theatre.**

This city has been crowded with visitors the past week on account of celebrating Cuyahoga County Centennial, and the theatres have been well patronized.

The Spendthrift, presented by a good co., was the attraction at the Republic Opera House 10-15. Lillian Russell 17-23.

Blanche Ring paid a return visit to The Yankee Girl at the National Theatre 10-15. The Midnight Song 17-23.

The Beauty was the bill at the Lyceum Theatre 10-15. Polly of the Circus 17-23.

At the Cleveland Theatre The Cowboy and the Thief held forth 10-15. The Kentucky 17-23.

The Frisella Theatre, a handsome house, playing vaudeville, was opened to the public 10, and was crowded at every performance. It is located on East Ninth Street in the heart of Cleveland's White Way, and will undoubtedly do a big business.

WILLIAM CHASTON.

### TOLEDO.

**Strong Advance Sale for Madame X—Eugene Powers Makes Them Laugh.**

At the Auditorium the Little Stock are rehearsing The Oracle, the bill for the coming week, 17. The advance sale for Madame X 15, 14 points to capacity house.

De Leader der Musikanten was presented at the Valentine 15 by the famous Cincinnati Stock co.

Word and Vowel with clever funny Sely and a large co. made their annual visit at the Lyceum 5-15 in The Trouble Makers.

The Payson Players are giving the patrons at the American Theatre in Warsaw, "Go Away Married." As Adolphe Trott, the curtain, Eugene Powers has abundant scope for good character work and is ably assisted by Michael May Clark, May Hurst, Edna Milgworth, Ethel Hamrick, May Hurst, Otto Kruger, and J. A. Lawrence. B. Hardin Lawrence played the role of the minister, supplying the lead in place of Herbert Bethow, who is taking a week's vacation.

The Runaway Girls are at the Empire 5-15. E. H. HERR.

**URBANA—CLIFFORD** (Edward Clifford): Pictures three nights each week to increased business. 10-15.—**LYRIO** (Willoughby and Olick): Diamond and Diamond made many friends and drew well 5-15.

WILLIAM H. MCGOWN.

**EAST LIVERPOOL—DRAMATIC** (William Tallman): Paid in Full Sept. 30 pleased good business. Cecil Kean and Florence Holbrook in Bright 25. The Sixth Commandment 30, 1; strong attraction to fair business. Lyman H. Howe's pictures 5 pleased the usual good house; their merit. The Firing Line 15. Republican rally 17. The Minstrels 18, 19. The Climax 21. The Travelling Salesman 22.—**COOPER'S OPERA HOUSE** (Henry Cooper): Moulin Rouge Burlesque 5 pleased good business.—**ITEM**: Joseph Simpson, a local boy with bright eyes, visited his many friends 25.—**Samuel McCutcheon** of the Rock Spring Park, is coming a two weeks vacation with friends in New York.—**Florence Holbrook** of Bright Eyes co. was too ill to appear here, but her understudy assumed the role with great credit.

**KANSASVILLE—WELLS** (W. S. Cassel): Mrs. Worthington's Career 5; good co. and business. The Frederick Ward in times of Athens 11. The production, satisfactory patronage. The Last Trail 12. House of a Thousand Candles 15. Marie Stock co. 17-23.—**ITEM**: Harry Cassel business better than for years past.

**OPHEUS** (H. S. Carter): Vandeville 10-15; capacity house. Stock co. was with capacity during balance of season. Edward Russell Picture open 15 in The Man on the Box.—**SCHULTZ** (W. C. Canning): Stock

co. opens here 24.—**PICTORIUM** (W. C. Quimby): To keep pace with the demand for stock entering in this city Manager Quimby will install a stock co. here.

**AKRON—COLONIAL** (F. E. Johnson, res. mgr.): Two Americans Abroad 17. The Travelling Salesman 18. The Girl in the Taxi 19. The Climax 21. The Firing Line 22. The Dollar Princess 23. J. E. Dimes in The House Next Door 24. Old Limerick Town 25.—**GRAND** (O. L. Miller, res. mgr.): Grace Cameron 5-9 pleased to good business in Nancy. Henry W. Savage's Madame X 12. Polly of the Circus 14, 15. Thomas E. Shaw 17-19. The Showman 20-22. The Ninety and Nine 24-26. Through Death Valley 27-29.

**SPRINGFIELD—FAIRBANKS** (W. F. Leary): The Sixth Commandment 5 gave interesting performance to fair business. The Girl from Rome's 6 pleased fair patronage. Eva Fay 12-15. Richard Carle in Jumping Jupiter 20.—**GRAND** (Springfield Theatre Co.): Oulahan's Comedians 10-15 opened in The Girl and the Detective to good attendance. Other plays: A House of Silence, Follow Reaping the Harvest; specialties: Will H. Oulahan, Mary Southwell, Clementina St. Felix, Mae La Porte Stock co. 17-23.

**TIFFIN—OPERA HOUSE** (C. F. Collins, res. mgr.): The Girl of the U. S. A. 7 to fair business. St. Mine 5, matinee and night, to fair business and satisfaction. Howe's pictures 10 filled the house; best of satisfaction. Hall's Associate Players 11-14 to capacity, presenting The Little Girl That Ran Away to delighted audience; co. above average; Jane Lowe making big hit. The House of a Thousand Candles 15. Rehearsed at Mad Gate 20. The Girl in the Taxi 21.

**CAMERON—GRAND** ("S" Kemmer): The Man La Porte Stock co. 5-9; broke all records of the house for one night and one week's attendance. Plays: One Girl in a Trenchcoat, Love Rivers, Hands and Hearts, Dorothy Vernon of Haddon Hall, The Heart of a Hero, and A Brother's Revenge. Mrs. Worthington's Career 18.—**ITEM**: F. H. Kemmer, booking manager, is in Chicago this week booking and purchasing accessories for the house.

**LIMA—FAHRT** (L. H. Cunningham): George Evans' Honey Boy Minstrels greatly pleased capacity 5. Lyman Howe's pictures 5 drew good attendance and gave excellent satisfaction. Day's Orpheum Stock co. 10-15, drawing excellent attendance and giving satisfaction. Plays: The White Squadron, The Game, Sherlock Holmes or The Sign of the Four, When Men Love Women, The Candidate, Paul Revere, Mistake Will Happen.

**MIDDLETOWN—SONG OPERA HOUSE** (A. A. Walberg): Myra Theatre Party 10-15. Man of the Hour 16. The Girl in the Taxi 17. Circle 12. Still Water Runs Deep 13. The House of a Thousand Candles 14. The Girl from My Home Town 15. The Slave's Revenge 15; fair co., to full house.

**STEUBENVILLE—GRAND** (A. M. Morley): The Girl in the Taxi 11.—**NATIONAL** (W. G. Hartshorn): Michel Angelo, Silvers, Ethel Allen, Henry Jordan, Carroll Four Southern Singing Girls, Copeland and Smith, Shorty Brown, Bernice Howard and co., and Lester and Kellett 5-9 played to large audiences; well received.

**PORTSMOUTH—GRAND** (Fred Higley): Martin's U. S. A. 5, matinee and night; pleased two capacity houses. The Stampede 12. The House of a Thousand Candles 15. Demand Stock co. 17-24.—**NEW SUN** (R. H. Russell): Big business 5-9.—**ALBERTO** (Albert Reiser): Capacity business 5-9.

**MARION—GRAND** (M. J. Sullivan): Grace Cameron in Nancy 4 pleased good house. The Girl from the U. S. A. 5; fair, to good business. Catter Stock co. 10-15. House of a Thousand Candles 15. Paid in Full 20. The Climax 22. J. E. Dimes in The House Next Door 23. The Doctor's Detective 25.

**BUCYRUS—OPERA HOUSE** (W. F. Gorch): St. Mine 7; good attraction and business. The Hummel co. (anonymous King's Daughters) 14. Paid in Full 20. Hello Bill 25. Professor J. C. Monagan (anonymous King's Daughters) Nov. 1.

**WASSILLON—NEW ARMOY** (G. O. Havre): The Climax 10 pleased large house. The Firing Line 11. Two Americans Abroad 11. Mrs. Worthington's Career 12. Manhattan Gaiety Girls 24, 25. Harry Shannon Stock co. 27-30.

**SANDUSKY—THEATRE** (V. O. Woodward): Vandeville, with pictures, 11-14. Oremont and Minnie, Pionetta Clark, William Schlessen 15.

**MARIETTA—THEATRE**: May La Porte Stock co. 10-15; big business. Just Out of College 20. Carroll Comedy co. 24-25. Travelling Salesman Nov. 1. Madame X 5. Jimmy Valentine 9.

**KENTON—GRAND** (S. H. Brick and Dr. Hinchey): Nancy 17; fair house and the best satisfied audience for years.—**ITEM**: The management has cancelled all theatrical engagements in favor of vaudeville.

**COSHOCTON—SIXTH STREET THEATRE** (John Williams): The Sixth Commandment 5; good co.; fair business. Ethel Demand co. 5-9 pleased good business. Chicago Stock co. 10-15.

**UNIONVILLE—CITY OPERA HOUSE** (Edwin and Van Ostran): The Middle States Stock co. (Joseph E. Bremer) 17-22. The Two Americans Abroad 24.

**DEFIANCE—CITIZENS' OPERA HOUSE** (R. W. Wortman): Grace Cameron in Nancy 17. College Boys 21. Climax Nov. 2. Two Americans Abroad 5. Oulahan's Comedians 7-12.

**WARREN—OPERA HOUSE** (J. J. Murray): Vandeville 5-9 drew well. Kath Stock co. 10-15.

**ELYRIA—THEATRE** (H. A. Dykeman): Howe's pictures 15 delighted the usual large gathering. The Travelling Salesman 17.

**FLOUA—MAY'S OPERA HOUSE** (Charles H. May): The Girl from Rome's 7; small house; excellent performance.

**CAMBRIDGE—COLONIAL** (Hammond Brothers): The Last Trail 11 pleased fair house. The Climax 15.

**NEW PHILADELPHIA—UNION OPERA HOUSE**: The Climax 11. Grace Cameron 12. Two Americans Abroad 20. The Firing Line 21. DELPHOS—OPERA HOUSE (Nat S. Smith): At Service 11. Paid in Full 15.

**NORWALK—GILDER** (W. A. Boone): Howe's pictures 7 pleased satisfactory returns.

## OKLAHOMA.

**M'ALESTER—BURY** (Henry A. Spielberger): Black Patti Musical Comedy co. 4.

The tremendous nation-wide vogue of the chic  
**BLACK VELVET BOOT PROVES AGAIN** that



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**Honeycomb Trail 10**; good co.; well drilled chorus; fair house. Miss Nobody from Starland 11. Tim Murphy 15. East Aside 17. Time, Place and the Girl 19. Billy 21.—**MAJESTIC** (A. B. Bates): Continues with vaudeville and pictures to fair business.—**ITEM**: The Beauty, which has been run since opened by William Bush, through a salaried manager, has been leased by the Hubbard-American Booking Exchange and will be managed by Henry A. Spielberger, of New York city, formerly of Tulsa. A. B. Bates, who has been manager, will devote his entire time to the Majestic and in summer the Star Alhambra.

**TULSA—OPERA HOUSE** (Chambers B. Stewart): Season opened with Miss Nobody from Starland 4; fine attraction; good business. Honeycomb Trail 6, with Lulu Kean and Arline Bell, to large, pleased house. The Girl in the Taxi 10. The Girl and the Detective 11. One Act 12.—**LYRIO** (Oscar Hix): Yankee Doodle Detective 5; good attendance; fair attraction.

**GUTHRIE—BROOKS' OPERA HOUSE** (J. M. Brooks): Out and the Fiddle 5; good co. to good house. Wildfire 10. Honeycomb Trail 14. The Time, Place and the Girl 15. Billy 17. The Girl and the Detective 18. The Girl in the Taxi 19. The Girl and the Detective 20. The Girl and the Detective 21. The Girl and the Detective 22. The Girl and the Detective 23. The Girl and the Detective 24. The Girl and the Detective 25. The Girl and the Detective 26. The Girl and the Detective 27. The Girl and the Detective 28. The Girl and the Detective 29. The Girl and the Detective 30. The Girl and the Detective 31. The Girl and the Detective 32. The Girl and the Detective 33. The Girl and the Detective 34. The Girl and the Detective 35. The Girl and the Detective 36. The Girl and the Detective 37. The Girl and the Detective 38. The Girl and the Detective 39. The Girl and the Detective 40. The Girl and the Detective 41. The Girl and the Detective 42. The Girl and the Detective 43. 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10. A large audience was on hand to enjoy this musical comedy, and nobody disappointed. Thomas Cameron took the leading role, and his humor was tremendous. Jessie Webster was the girl, and Oella Davis was a sanitation nurse. The cast included, in addition, Mark G. Woods, Rose Delamater, Mary Hodgins, Walter H. Smith, Herbert Morrison, Edward Conn, Donald Mackenzie, Lee Frost, Phil Lang, Russell Frost, and the famous Brokers. Tom Miner's Bohemian Burlesques, headed by Andy Gardner, original Patsy Bulliver, thoroughly pleased two large houses 11, that in the evening being 8, R. O. The attendance at the weekly burlesques has shown conclusively that Reading is burlesque crazy—that is, if the performances are of the caliber thus far presented. Ida Nicolai was another actress well known in this city. The entire co. was above standard. The Yankee Doodle Boy, a comedy drama, with music at popular prices 13, with matinee to fair business. The Squaw Man 14. The Lottery Man 15. Williams' Imperial Girls (burlesque) 16. Human Hearts 19. Is Matrimony a Failure? 20. Robert Edson in Where the Trail Divides 21. Fiske O'Hara in The Wearing of the Green 22.

**ALBANY, LYRIC (W. E. Worman):** The Black Beauty 6 drew light house; fair co. and performance. The Squaw Man 8 attracted two good-sized audiences; very competent co.; gave good satisfaction. The Bohemian Burlesques, matinee and night, 10 to good business. Two burlesque acts. The Belle of the Boarding School and Patsy in Paris, with Andy Gardner and Ida Nicolai as the leading funmakers. In the city were Hugh Bernhard and Jack Dunham, Lawrence and Thompson, the Palmers Sisters, and Alving-Fox, the Chinese magician. The work of the co. throughout was thoroughly appreciated. The new policy of the management presenting burlesque every Monday has proven great success. Uncle Dave Holcomb, with William Lawrence in the title-role, visited on 11. Mr. Lawrence has surrounded himself with a very capable co., who gave a most pleasing performance. Williams' Imperials 17. Girls 18. Is Matrimony a Failure? 19. Where the Trail Divides 20. The Time, the Place and the Girl 22.

**LANCASTER, FULTON OPERA HOUSE (C. A. Becker):** East Lynne 7; gave satisfaction in fair business. The Black Beauty 8; attracted two light audiences. The Lottery Man 11, with an excellent co.; pleased small audience. Miner's Bohemians 12; entertained top-heavy house. The Little Homestead 13 pleased two fair sized audiences. The Time, the Place and the Girl 14. James T. Powers in Havana 15. Human Hearts 18. Robert Edson 19. Girls 20. Is Matrimony a Failure? 21. Ben-Hur 24-26. **FAMILY (Edward Mosart):** In their sixth week the Joseph King Stock co. produced The Squaw Man 10-15 to large and well pleased audiences. Clyde Franklin in the title-role and Emily Lancelotti as the Countess Hana were excellent. Miss Lancelotti wore some exceptionally beautiful gowns. Richard Brantley, a clever child actor, made a hit, others prominent in the cast were Mena Bell, Percy Hollinger, Bertram Miller, John B. Mack, Anthony Noves, Bowd Turner, Edward O'Connor, Florence Radloff, and Nana Barnes.

**WILKES-BARRE, OPERA HOUSE (D. M. Kaufman):** James T. Powers in Havana 8; excellent in capacity. Polly of the Circus 10, 11; good, to good business. Paul Gilmore in The Bachelor 17. Alvin Jimmy Valentine 18. Aborn English Grand Opera co. 19; matinee,

Carmen, with Louise Le Barron as Carmen and Faust, with Edith Helena, as Marguerite. **KEESVILLE (D. M. Kaufman):** St. Elmo 6-8; good co. and business. Human Hearts 10-12; good co.; fair business. Chinatown Trunk Mystery 13-15. Fiske O'Hara in The Wearing of the Green 17-19. **LUKERN (Leon Ferlandini):** Washington Society Girls 6-8 pleased good business. The Bollicers 10-12; good co. and business. Sam T. Jack's co. 13-15. The Brigadiers 17-19. The Lady Buccaneers 20-22. Dave Marion's Dreamland 24-26. The Rector Girls 27-29. The Broadway Gaiety Girls 31-Nov. 2.

**YORK, YORK OPERA HOUSE (B. C. Penta):** The Myrtle and Harder Stock co. closed a successful week 8. The Lottery Man 12. The Time, the Place and the Girl 13. Polly of the Circus 14. Human Hearts 15. East Lynne 16. Girls 19. Williams' Imperials 20. Aborn Grand Opera co. 21. The Black American Troubadours 22. **AUDITORIUM (B. C. Penta):** Arthur O'Brien and co. in comedy playlet. His Wife's Butler; Three Du Ball Brothers in dancing; Rogers and Dorman, the Dixie Butterflies. Lory Louise, four harmony singers and dancers. Knapp Brothers, singing and dancing; Jennie Girard, soprano; Alfred and Pearl, gymnasts, in The Physical Culture Girl and the Man on Her Hands made an acceptable bill 10-15. Keenan and Brown, German comedians, failed to turn up first day and Knapp Brothers substituted.

**SUNBURY, CHESTNUT STREET OPERA HOUSE (Fred J. Hynd):** Havana 6 to 8. R. O.; well received. Chauncey-Kellogg Stock co. 10-15; well received; 8, R. O.; first half of week: The Belle of Richmond, St. Elmo. A War of France, His Majesty and the Maid, and Willow of the Wisp. Grace Kellogg is a favorite and receives a rousing reception. Fred Chauncey, James A. Dempsey, Alvin Alvin, Robert Lawrence, A. E. Tenny, Karl Hugley, Clarence Reddell, L. Wayne Darby, Gus Reddell, Marion Allen, Ethel Estes, and Katharine Lewis, all deserve special mention. The specialties by the Reddell Brothers, Baby Bonita, Marion Allen, James Dempsey, and A. E. Tenny were good. St. Elmo 18. The Squaw Man 21. Girls 25. Dare Devil Dan 29.

**MAJESTIC (John L. Gilson, mgr.):** Adeline Duplay in Madame X 10; was accorded a warm reception, as were Richard Ober and Howard Gould by a packed house. Forest Stanley and Associates Players 15 in When We Were Teen-ones. The Holy City, The Warning Bell, Under the North Star, The Light That Failed, and others will be produced during engagement, with daily matinees. **ITEM:** Jeff Callan, who will be the new manager of the Park Opera House, for the Keith Circuit is here, completing arrangements for the formal opening 17. He has engaged Professor John P. Knoll's Famous Orchestra for the season.

**JOHNSTOWN, CAMBRIA (H. W. Scher):** Frederick Warde in Timon of Athens 5; fine production, to poor business. East Lynne 6; fair attraction and business. Cozy Corner Girls 7; good attraction and business. The Arcadian Performance, The Holy City, The House of a Thousand Candles 10. Joe Welch in The Land of the Free 11. David Blapham, concert, 12. Robert Edson 17. Louis Mann 20. **MAJESTIC (M. J. Boyle):** Valerie Bergere's Players 10-15 in What Happened in Boston 4-6. Carl Hansell, Comedy Web, The Van Der Koor, the Three Navarro, Empire Comedy Four, Dagwell Sisters.

**PITTSBURGH, BROAD STREET THEATRE (M. Bela Circuit):** California Girls 7; fair co. and production; good audience. Human Hearts 8, matinee and night; good co. and production, to very good audience which showed pleasure by applause and curtain calls. Kirk Brown 10-12. The Eternal City, Classroom, Sewing the Wind, Brown of Harvard, Sign of the Cross, and The Social Highwayman; excellent co. and attendance; Miss Fields and Kirk Brown made hits. The Call of the Wild 26. The Time, the Place and the Girl 27. **FAMILY:** Vaudeville and pictures to capacity.

**WILLIAMSPORT, LYCOMING OPERA HOUSE (I. J. Fisk):** James T. Powers in Havana 7 to large and enthusiastic audience; play staged by an exceptionally strong co.; Mr. Powers had several recalls; he was entertained by friends here after performance. Ben-Hur 10-15 first half of week drawing well and promises for the balance of the week large receipts. This co. well balanced and strong; staged beyond expectations. Paul Gilmore in The Bachelor 20.

**MEADVILLE, ACADEMY (Ben F. Mack, mgr.):** Murray-Mack co. 3-8; very good co.; pleased big business. Plays last half: Under Sealed Orders, Jane Eyre, Lena Rivers, and The Younger Brothers. Stanley-Florence co. 17-22. **ITEM:** John Murray, who is manager of a number of enterprises, when 10, including the Opera House, visited with his wife here several days during their engagement. He is a jolly good fellow, and made lots of friends who will be glad to see him come back soon.

**CHESTER, WASHBURN'S (Leon Washburn):** The Lottery Man 10; business fair. Chinatown Trunk Mystery 11, 12; good business. St. Elmo 13; good business; co. fair. East Lynne 14; business bad. The Time, the Place and the Girl 15; capacity business. Kirk Brown co. 17-22; advance sale big. Pat White's Gaiety Girls 24. Uncle Dave Holcomb 25. Arlene Lupin 27. A Gentleman from Mississippi 28. **ITEM:** Business Men's Association Shirt Carnival brought many visitors to the city.

**MAHANOY CITY, KAISER'S GRAND OPERA HOUSE (M. R. Kaler):** Squaw Man 12; good, to two good audiences. Paul Gilmore in The Bachelor 14. U. T. C. co. 18. Little Homestead 20. **ITEM:** Mrs. Margaret Kaler and family returned from extensive automobile trip of several months. During absence party covered over 6,000 miles. She extended her stay at Mahanoy City. Mr. Kaler, manager of Grand, was one of the party.

**CLEARFIELD, NEW OPERA HOUSE (Thomas E. Clark):** Six Perkins 4; fair co. to big business. Dare Devil Dan 12. Run Away Banker 19. Beverly 27. Chauncey-Kellogg Stock co. 31-Nov. 5. Uncle Dave Holcomb 11. Man of the Hour 18. Pittsburgh Symphony Orchestra 17. Nancy 25. **ITEM:** Manager Clark is offering vaudeville and pictures between the one-night stands and packing his house every night.

**GREENSBURG, ST. OLIVAR THEATRE (James G. Gay):** Sou' Winder 8 pleased at two performances; Mrs. Gilmore attracted big audiences with her clever dancing; business good. House of a Thousand Candles 11 drew large house and pleased. Joe Welch in The Land of the Free 15; has wonderful advance sale. Arrival of Kitty 20. The Lottery Man 22. Traveling Salesman 24. St. Elmo 28. The Firing Line 27.

**WILKESPORT, WHITE'S NEW THEATRE (F. D. Hunter):** Frederick Warde in Timon of Athens 7; excellent; pleased medium audience. Mr. Warde deserves much credit for good work; balance of the large co. adequate. Just Out of College 8 pleased a good audience; co. good throughout, especially Kara Mathews and H. P. Briggs. House of a Thousand Candles 12. Joe Welch in The Land of the Free 14. Manhattan Girls Burlesque co. 15.

**HARRISBURG, MAJESTIC (N. C. Mirick):** Stetson's U. T. C. 3-8; the usually good attendance. The Time, the Place and the Girl to fairly good business 12; well received and had many recalls. The Lottery Man 17. St. Elmo 19. Girls 20. **ORPHEUM (C. Floyd Hopkins):** Very good houses all week 10-15. **CASINO (S. Levy):** "Jett" Fitz, the heavy-weight boxing champion, in the headliner 10-15, and a good round of vaudeville people.

**BELLEfonte, GARMAN'S OPERA HOUSE (Ed. J. Garmen):** William T. Lawrence in Uncle Dave Holcomb 8; good performance, to small audiences. Six Perkins 7; fair, to poor house. Phil Maber Stock co. 8; poor performance, to poor house. Tempest and Sunshine, Born in the Blood, New York by Night, The Man from the West, and Marked for Life 10-15. Gorton's Minstrels 17.

**LEWISTOWN, TEMPLE OPERA HOUSE (E. H. Haverly):** The Arrival of Kitty 1; excellent co., to good business. Hearts Adrift 4; fair business; postscript. **ITEM:** (Ted Kelly): The Two Trents, singers, dancers and comedians, and George Holden and co. in operatic sketch 3-5. Tom Brant, monologist, and Fauna and Tell, comedy jugglers, 6-8; good business.

**TARENTUM, NIXON (C. N. Reed):** Soul Kiss 4; good performance; large house. The Farmer's Daughter 7; fair house and co. Just Out of College 8 pleased a good audience. Six Perkins 15. Hearts Adrift 18. St. Elmo 21. The Runaway Match 22. Keith Stock co. 24-29. Heverly of Graustark Nov. 1.

**HARLETON, GRAND (J. B. Bessinger):** Irene Myers' Stock co. 3-8; concluded a successful engagement. Plays: My Pal, The Indian, The Venetian, Dr. Jekyll and Mr. Hyde, Carmen, The Female Detective, and Three Weeks. Girls 12. Kirk Brown Stock co. 13-15. The Squaw Man 17.

**CONNELLSVILLE, SOISSON (Fred Robinson):** Soul Kiss 4; to good business. Cozy Corner Girls 8 pleased large house. Kirk Stock co. 10-15, with Mina Grimm; an excellent co., to good business. A Runaway Match 17. California Girls 20. Y. M. C. A. (local) 21. East Lynne 22.

**BUTLER, MAJESTIC (George N. Burchhalter):** Daniel Boone 11 drew fair house. Joe Welch in The Land of the Free 13. The Firing Line 14. Billy the Kid 15. The Runaway Match 19. The Traveling Salesman 21. St. Elmo 22.

**LATROBE, SHOWALTER (W. A. Showalter):** Six Perkins 5; fair business. Joe Welch in The Land of the Free 12; excellent co.; splendid satisfaction, to poor house. The Lottery Man 21. Billy the Kid 24. The Squaw Man 28.

**WEST CHESTER, OPERA HOUSE (J. F. Small):** Pictures and vaudeville 3-7 pleased good business. The Squaw Man 7 pleased large house. St. Elmo 10; fair co.; good business. King's East Lynne 12; good co.; large audience. The Time, the Place and the Girl 15.

**WASHINGTON, NIXON (C. D. Miller):** Two Americans Abroad 5 failed to appear. Frederick Warde in Timon of Athens 8 deserved better house. Soul Kiss 10; good co., but drew light business. Just Out of College 12. Keith Stock co. 17-22.

**POTTSVILLE, OPERA HOUSE (E. C. Maurer):** The Arrival of Kitty 8; fine co.; good business. Squaw Man 13 pleased a good house. Little Homestead 14. Yankee Doodle Boy 15. The Time, the Place and the Girl 21. Uncle Dave Holcomb 22.

**DANVILLE, OPERA HOUSE (C. F. D. E. Edmondson):** The Chauncey-Kellogg Stock co. 3-8 in The Queen of the Ranch to very large business. Gorton's Minstrels 15. The Mountain Ash Male Chorus 17. The Squaw Man 20.

**HONESDALE, LYRIC (B. H. Dittrich):** Girls 10 to fair business; co. good. A Gentleman from Mississippi 18. The Call of the Wild 25. Paul Gilmore in The Bachelor 26. The Time, the Place and the Girl 31.

**CARBONDALE, OPERA HOUSE (G. P. Monahan):** The California Girls 8; fair co.; average sized audience. Girls 11; co. excellent; good house. The Belgrade Stock co. 17-22, opening with The Price of Honor.

**WELLSBORO, BACHE AUDITORIUM (Dart and Dart):** Gorton's Minstrels 8; usual excellent performance; crowded house. Mountain Ash Concert co. 13. Paul Gilmore in The Bachelor Nov. 1.

**CHAMBERSBURG, ROSDALE OPERA HOUSE (Frank A. Shinsbrook):** The Little Homestead 10 pleased good business. **STAR (Harry S. Weber):** Vaudeville 10-15; good bill and attendance.

**BROWNSVILLE, OPERA HOUSE (Ray Rush):** Dare Devil Dan 5 to capacity; performance poor. Farmer's Daughter 12. Fireman's Minstrels (local) 17. Jeffries-Johnson pictures 18. Arrival of Kitty 19.

**VANDERGRIFT, CASINO (C. F. Fox):** Daniel Boone 5; fair, to fair business. Six Perkins 12; fair business. Price and Butler 17-22 (except 20). Billy the Kid 20. St. Elmo 24. The Arrival of Kitty 26.

**DU BOIS, AVENUE (A. F. Way):** Billy the Kid 6, matinee and evening. House of a Thousand Candles 8; good co.; pleased medium sized house. Pictures and song by George Harvey 8 to usual good business.

**POTTSVILLE, ACADEMY (Charles Hausmann):** The Time, the Place and the Girl 8 delighted big house. Havana 13. Girls 16. Phil Maber Stock co. 17-19, 21, 22. Aborn Opera co. 20.

**COLUMBIA, OPERA HOUSE (D. Leo Dennison):** The Lottery Man 13; excellent co.; large and well-pleased audience. East Lynne 17. Girls 21. Squaw Man 24. Gentleman from Mississippi 29.

**MT. CARMEL, BURNSIDE POST OPERA HOUSE (W. H. Russell):** Uncle Dave Holcomb 13; excellent co.; pleased a fair house. The Squaw Man 15. Daredevil Dan 18. Phil Maber Repertoire co. week 24.

**ROCHESTER, MAJESTIC (Charles Smith):** Taylor Stock co. 3-8 closed to 8, R. O. St. Elmo 12; 8, R. O. **OPERA HOUSE (Charles Merritt):** Manhattan Girls 17, 18.

**BRADFORD, THEATRE (Jay North):** The Shoemaker 14. **ITEM:** The New Grand Theatre is nearing completion, and will be ready for opening Nov. 1.

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RENOVO.—THEATRE (T. A. Slattery):  
Sis Perkins 8; poor, to fair-sized audience.  
Gorton's Minstrels 11; fair, to good attendance.  
COMBY.—LIBRARY THEATRE (H. W.  
Parker): The Flying Line 15.  
OIL CITY.—THEATRE (George W. Lowe,  
res. mgr.): The Madams 15. Madame X 28.  
SHARON.—GRAND (G. B. Swartz): Two  
Americans Abroad 10; small house; fair co.

## RHODE ISLAND. PROVIDENCE.

Minerva Coverdale and Wilmer Bently Heard  
From—The Turning Point Well Presented.

Frank Daniels opened the week at the Opera  
House 10-12 with The Belle of Brittany to a  
large and very appreciative audience. The suc-  
cess of the vehicle was very apparent, furnished  
mostly by the familiar Daniel method. Mi-  
nera Coverdale and Wilmer Bently won the  
individual honors with clever work. The lat-  
ter part of the week, 13-15, brought Maxine  
Elliott in her new comedy, The Inferior Sex.  
The story is well drawn, and brings about many  
amusing situations and some clever dialogue.  
O. B. Clarence and Frederick Kee support Miss  
Elliott in the leading roles. Lela Glaser in The  
Girl and the Kaiser 17-23.

The Turning Point was the offering at the  
Empire 10-15, and coupled with the fact that  
Lora Rogers and Louise Colvin, two Providence  
women, are in the cast, an unusual interest was  
displayed. The audience was large and friendly.  
Mr. Vossburgh, Mr. Lawlor, and Miss Belmont  
were pleasantly cast and contributed satisfac-  
tory roles. The Wolf 17-23.

Harry Hastings' Big Show attracted good  
houses to the Westminster 10-15, with Tom  
Coyne and Harry Hastings as the chief com-  
edians. The chorus is comely and the olio in-  
cludes some clever acts. Girls from Happyland  
17-23.

Dr. Carl Herman leads off at Keith's with a  
good exhibition of electricity. The results at-  
tained are effective and produce much merriment.  
Some of the others include May Elmore,  
Royal Tracy and co., Krenka Brothers, Amoros  
Sisters, Big City Four, and Lew Hawkins.

The Casino Theatre was visited by a small  
fire last week. The flames were readily extin-  
guished causing only slight damage. A new  
local organization has been formed  
called The Maskers, which includes some of the  
best amateur talent in the city. Operations are  
already under way for a number of dramatic  
offerings during the winter.

H. F. HYLAND.

NEWPORT.—OPERA HOUSE (Kills B.  
Holmes, res. mgr.): The Blue Mouse Sept. 20;  
fair performance and business. Frank Daniels  
in The Belle of Brittany 8.

## SOUTH CAROLINA.

GREENVILLE.—OPERA HOUSE (B. T.  
Whitmore): The Newlands and Their Baby 4;  
best musical comedy seen here in several ses-  
sions; delighted B. O.; George P. Murphy, Jr.,  
deserves special mention. A Gentleman from  
Mississippi 10; fine attraction and business;  
James Stevens and John Butler responded to  
numerous calls with nice little speeches of  
thanks.

CHARLESTON.—ACADEMY (Charles R.  
Matthews): Starkey's Players 10-15; opened  
with B. H. O., giving satisfaction in Country  
Boy at College, Beyond Pardon, Little Home-  
stead, St. Elmo, Lena Rivers, Girl Behind the  
Counter 15; good co. and performance en-  
joyed by large audience. Sign of the Father 21, 23.  
Aborn Opera co., 25, 27.

COLUMBIA.—THEATRE (F. L. Brown):  
Human Hearts 15. Maude Adams 17. Sign  
of the Father 20.

FLORENCE.—AUDITORIUM (F. Brand):  
Sign of the Father 15.

## SOUTH DAKOTA.

HURON.—OPERA HOUSE (James Daum):  
Dan Cupid co. 5; fair, to good house. Lyman  
Twins co. 8; excellent; big house.

WATERTOWN.—GRAND (G. H. De-  
mond): Dan Cupid Sept. 20; co. and business  
fair. Lyman Twins 21; good co. and capacity  
business. A Woman's Way 12. The Climax 13.

SIOUX FALLS.—NEW THEATRE (Fred  
Becher): The Man of the Hour 9 to capacity;  
excellent co.; pleased all. Romeo and Juliet  
11. The Messenger Boy 14. The Girl from  
the U. S. A. 15.

## TENNESSEE.

### MEMPHIS.

Queen of the Moulin Rouge Pleased Good  
Business—Next Week's Bills.

The Queen of the Moulin Rouge proved so at-  
tractive at the Lyceum 7 and 8 that they stayed  
over and played matinee and night 9. Margaret  
Anglin followed 10-12 in a beautiful production  
of The Awakening of Helena Richie. Lela's  
Husbands 15-15.

Large crowds were interested in the Adven-  
tures of Polly 9-15. Paid in full follows for a  
week.

At the Jefferson, Manager Morrison announces  
Polly of the Circus 14, 15, followed by Blanche  
Walsh. WILLIAM ANDREW SMITH.

NASHVILLE.—VENDOME (W. A. Sheets):  
The Queen of the Moulin Rouge 3; capacity;  
co. good. Margaret Anglin in The Awakening  
of Helena Richie 7, 8 pleased large audiences.  
Blanche Walsh in The Other Woman 17.—BI-  
JOU (G. H. Hickman): Lena Rivers and in Old  
Kentucky were the attractions Sept. 20-1 and 3-5.  
St. Elmo 10-15, in Panama 17-23.

CHATTANOOGA.—ALBERT (P. B. Al-  
bert): The Queen of the Moulin Rouge 5  
pleased good business. The Soul Kiss 11. A  
Gentleman from Mississippi 13.—BIJOU (O.  
A. Neal): Lena Rivers 3-8 pleased good busi-  
ness. In Old Kentucky 13-15.—LYRIC (O. A.  
Neal): Blanche Walsh in The Other Woman  
14. Adelaide Thurston 17. Otis Skinner 18.

KNOXVILLE.—STAUB'S (Frita Staub):  
The Soul Kiss 12. Blanche Walsh in The Other  
Woman 15. Otis Skinner in Your Humble  
Servant 17.—BIJOU (Fred Martin): In Old  
Kentucky 10-12; opened to good business. Mar-  
tin Alsop in St. Elmo 17-19.—GRAND (Frank  
Rogers): Vaudeville 10-15; opened to big busi-  
ness.

COLUMBIA.—OPERA HOUSE (William  
Barker): The Margaret Anglin co. failed to get  
here to open the season 6 on account of wash-

out between Evansville and Hopkinsville and  
hundreds of people were disappointed. Fred-  
rick Ward in Times of Athens 15.

## TEXAS.

### DALLAS.

Tim Murphy Opened the Opera House—Talk  
of Erecting New House Here.

The Dallas Opera House was formally and  
auspiciously opened for the season by Tim  
Murphy in his delightful Mr. Opp. A splendid  
audience greeted Mr. Murphy, who has long  
been popular here, and evinced much pleasure  
in the play and its portrayal. Sidney Drew in  
Billy will follow on 10-12 and Black Patti  
with her Troubadours close the week.

The Dallas Opera House has been redecorated  
and refurnished for the season. The new  
handsome and most attractive appearance and  
Manager Anny is jubilant at the prospect of a  
season of unusually fine attractions which are  
promised with first magnitude stars and strong  
co.

Quite a bit of talk about a new and mag-  
nificent theatre for K. and H. has been current  
here, and it is freely predicted by those "in  
the know" that such a one will be erected  
before another twelve months.

L. LEE PANDEWS.

FORT WORTH.—BIER'S OPERA HOUSE  
(Phil W. Greenwall): Wildfire 5; excellent per-  
formance, to good business. Lela Moore as  
the widow distinguished herself enough to de-  
serve special mention. Black Patti 12, 13. Sid-  
ney Drew in Billy 14, 15. Happy Hooligan 17.  
Honeydew Trail, with Louis Kelso and Arline  
Rolling, and Queen of the Moulin Rouge an un-  
derlined.—MAJESTIC (Thomas W. Mulally):  
Lella Mayer, the Diving Queen, was the draw-  
ing card 8-5 and delighted extra large business  
all week. Miss Mayer has a winning person-  
ality.—NEW PRINCESS (Joe Aronson): Opened  
8 to packed house; excellent bill; pleased. Will  
H. Mack and co., Lela Grace, Deanss Sisters,  
Lawrence and co., and Williams and Butter-  
worth; this is a dainty little playhouse, seating  
capacity about 1,000, and it is deserving of lib-  
eral support by vaudeville lovers.—IMPERIAL  
(William Ward): The dancing queen vaudeville;  
good business.—EMPEROR (G. V. Brown):  
Opens 17 with bill booked by Sullivan and Con-  
solidate.

SAN ANTONIO.—OPERA HOUSE (Sidney  
H. Wels): Billy 3-5, with Sidney Drew and a  
well balanced co.; pleased. Happy Hooligan  
12. Dustin Farnum in Chance Kirby 14. Smart  
Set 16, 17. Honeydew Trail 18, 20. Clara  
Lipman in The Marriage of a Star 21, 22.  
Lela's Husbands 23, 27. Walker Whitehead in  
The Melting Pot 28, 29. Black Patti 30, 31.  
Al. G. Field's Minstrels Nov. 5. Wilton Lack-  
aye 8, 9.—ROYAL (Lord Spencer): The sec-  
ond week's bill was even better than before and  
gave great satisfaction.

HADEN F. SMITH.

AMARILLO.—GRAND (Richards and Pat-  
ton): Opened with Morning, Noon and Night 7,  
which drew an audience averaging satisfactory  
business. The Big Hitner co. 10-12; good co.  
and business; as usual, Mr. Hitner was ac-  
cording many curtain calls. Albert Taylor co.  
17.

SILVER SPRING.—JEFFERSON (J. B.  
Thomas): The Billy Allen co. 3-5, present-  
ing The King of Kokomo, Miss Idlewild, and  
Dooley's Reception; performances and business  
good. The Cat and the Fiddle 14.

WAXAHACHIE.—SHILTON OPERA  
HOUSE (V. H. Shelton): Tim Murphy opened  
regular season 3 to good business. The  
Set 5; topheavy house. Wildfire 6 delighted  
fair audience.

BAY CITY.—GRAND (Oskar Korn):  
Vaudeville and pictures 3-8. Spedden-Palge  
Stock co. 10-15. Smart Set 21.

AUSTIN.—HANCOCK OPERA HOUSE  
(George H. Walker): Sidney Drew in Billy 6 to  
large and pleased audience.

## VERMONT.

BARRRE.—OPERA HOUSE (John E. Ho-  
ban, res. mgr.): The Wolf 6; excellent per-  
formance, to crowded house. The Girl in the  
Taxi 8 drew well and pleased. A Night at the  
Ranch (local) 20, 21. The Man on the Box 22.  
NEWPORT.—LANE'S OPERA HOUSE (H.  
B. Lane): County Sheriff 11, excellent co.;  
pleased medium house. Alias pictures 8.  
Man on the Box 10. The Wolf 11.

BELLOWS FALLS.—OPERA HOUSE  
(Fox and Eaton): Final Settlement 12; good;  
fair house. The Blue Mouse 18.

## VIRGINIA.

STAUNTON.—REVERLEY (Barkman and  
Shultz): The Four Pickens in repertoire to  
capacity house 3-8. Plays: His Majesty and  
the Maid, What a Woman Will Do, Boon of L.  
Ranch, The Chauffeur, The Man and the Brute,  
Beyond Pardon, Moths, St. Elmo; co. gave great  
satisfaction. John W. Vogel's Minstrels 13.  
Bernard Daley in Old Limerick Town 15.

RICHMOND.—ACADEMY (Leo Wise):  
Maude Adams 14, 15.—BIJOU (C. I. McKee):  
Harry Clay Blaney in The Boy from Wall Street  
10-15 to good houses. A Minister's Sweetheart  
17-22.—COLONIAL (E. F. Lyons): Lefevre and  
St. John, Williams and Hilda, Tydemann and  
Dooley to big business 10-15.

ROANOKE.—ACADEMY (Tom Spencer):  
Maude Adams in What Every Woman Knows 12;  
excellent, to S. R. O. Bernard Daley in Old  
Limerick Town 13. Vogel's Minstrels 17.—  
JEFFERSON (I. Schwartz): Morgan, Myers  
and Mike; Mr. and Mrs. Frank Wallace and  
Nelson composed a very clever bill 10-15.

LYNCHBURG.—ACADEMY (Jim Farmer):  
Sign of the Father Sept. 30 pleasant fair busi-  
ness. Singers of Glasgow 4. Bert Leach in  
The Man on the Box 11; fair business. Maude  
Adams in What Every Woman Knows 13. My  
Wife's Family 14.

PETERSBURG.—ACADEMY (Dan Rea-  
gan): The Stampede 5; fair house; well pleased.  
Bernard Daley 10 in Old Limerick Town; small  
house; pleased. Polly of the Circus 15. The  
Royals 21.

CLIFTON FORGE.—MARONIC OPERA  
HOUSE (Goodwin and Donovan): Man on the  
Box 7; good, to fair house. My Wife's Family  
8 pleased crowded house. The Royal Mystic  
Marvels 12. Vogel's Minstrels 14.

COVINGTON.—MARONIC THEATRE (D.  
R. Ellis): Minstrel Girl Sept. 30; fair, to fair  
house. Man on the Box 5; excellent, to good  
house.

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**NEW THEATRE** (Frank Knowner, mgr.): Canton, O., Sept. 12—*Indefinite.*

**NORTH BROS.** (North Bros., mngrs.): Topeka, Kan., Aug. 8—*Indefinite.*

**NORTH KIOSH** (V. C. Carter, mgr.): Oklahoma City, Okla., Sept. 18—*Indefinite.*

**OPERA HOUSE PLAYERS:** Paterson, N. J.—*Indefinite.*

**ORCHARD PLAYERS** (Grant Laferty, mgr.): Philadelphia, Pa.—*Indefinite.*

**PARTIELLO** (W. A. Partiello, mgr.): Calgary, Alta., Can.—*Indefinite.*

**PASADITA:** Passaic, N. J.—*Indefinite.*

**PAYTON** (O. E. Lawrence, mgr.): Toledo, O., Aug. 29—*Indefinite.*

**PAYTON** (Corse Payton, mgr.): Hoboken, N. J., Aug. 20—*Indefinite.*

**PAYTON'S BLUJO** (Corse Payton, mgr.): Brooklyn, N. Y.—*Indefinite.*

**PAYTON'S W. T. AVE.** (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 26—*Indefinite.*

**PEOPLE'S**: Flint, Mich., Sept. 5—*Indefinite.*

**PEOPLE'S**: Cedar Rapids, Ia.—*Indefinite.*

**PRUGH-ETTERNE** (C. D. Peruchl, mgr.): Philadelphia, Pa.—*Indefinite.*

**RICHMOND** (Harry Brunell, mgr.): Plainfield, N. J.—*Indefinite.*

**ROLL** (R. E. Roll, mgr.): Worcester, Mass.—*Indefinite.*

**PRINCESS:** Des Moines, Ia., Aug. 28—*Indefinite.*

**PRINGLE DELLA:** Boise City, Ida., Aug. 22—*Indefinite.*

**ROD'S PLAYERS** (L. J. Rodriguez, mgr.): Dayton, O., Aug. 12—*Indefinite.*

**RUSSELL-BREW:** Seattle, Wash., Aug. 20—*Indefinite.*

**SCHILLER PLAYERS** (E. A. Schiller, mgr.): Savannah, Ga., Sept. 10—*Indefinite.*

**SHERIDAN, MABEL:** Chicago, Ill., Sept. 8—*Indefinite.*

**SPOONER, EDNA MAY** (Mary Gibbs Spooner, mgr.): New York City, N. Y., Oct. 1—*Indefinite.*

**STAMFORD:** Stamford, Conn., Aug. 20—*Indefinite.*

**VALS** (David Kraus, mgr.): New York city Sept. 10—*Indefinite.*

**VAN DYKE-KATON** (C. Mack, mgr.): Chicago, Ill.—*Indefinite.*

**WALKER** (G. A. Walker, mgr.): Wichita, Kan.—*Indefinite.*

**WOODWARD** (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—*Indefinite.*

**TRAVELING STOCK COMPANIES.**

**ALLEN, BETTIE** (Alfred Allen, mgr.): Canton, O., Sept. 22—*Indefinite.*

**BABES THOMAS:** Rochester, N. Y., 17-22.

**BOYCE, NANCY** (Fred S. Willard, mgr.): Detroit, Mich., 10-24.

**CHAUNCEY-KRIFFER** (Fred Chauncey, mgr.): Chicago, Ill., 17-22.

**COLUMBIAN COMEDIANS** (Will R. Culham, mgr.): St. Mary's, O., 17-22.

**CULHAM'S COMEDIANS** (Macklyn Allyn, mgr.): Wilmington, O., 17-22.

**CULHAM'S COMEDIANA** (Tom Wilson, mgr.): Pontiac, Mich., 10-24.

**Diamond, Ethel:** Lafayette, Ind., 17-22.

**DOROTHY** (M. A. Reid, mgr.): Sedalia, Mo., 17-22.

**EARLE** (L. A. Earle, mgr.): Saneville, O., 17-22.

**EASTERN THEATRE** (No. 1; William Womshier, mgr.): American Port U., 18-20.

**GORDON'S ASSOCIATE PLAYERS** (Jack Gordon, mgr.): Muskegon, Ia., 17-22.

**HALLIDAY** (Harold Stout, mgr.): Dubois, Pa., 17-22.

**HALL DON G** (Don G. Hall, mgr.): Arcadia, Wis., 17-22.

**HENDERSON** (W. J. and E. H. Henderson, mgrs.): Grand Junction, Ia., 17-22.

**HENDERSON, MAJOR** (Jes. Parent, mgr.): Streeton, Ill., 17-22.

**HICKMAN-HENRY** (Harry G. Lhee, mgr.): Streeton, Ill., 17-22.

**HILLMAN** (J. P. Hillman, mgr.): Miltonvale, Kan., 17-22.

**HILMA'S IDEAL** (Lucy M. Hayes, mgr.): Chicago, Wia., 17-19.

**HILMUTH** 20-22.

**HIMMELIN'S** (John A. Himmelstein, mgr.): Terre Haute, Ind., 17-22.

**HYDEN'S THEATRICAL PARTY** (W. O. McWhorter, mgr.): California, O., 17-22.

**IMPETIAL** (Albert H. Graybill, mgr.): Lafayette, Ind., 17-22.

**JOLLY PLAYERS** (E. B. Jepson, mgr.): Green-Seld, Ind., 17-22.

**KRITH** (Carl S. Keith, mgr.): Washington, Pa., 17-22.

**KRITH** 24-25.

**KNLY-SHEPHERMAN** (Frederic, Ill., 17-22).

**KING** (I. W. Gardner, mgr.): Uniontown, Pa., 17-22.

**L. FORTÉ, MAE** (Jos. McKee, mgr.): Northfield, O., 17-22.

**LONG, FRANK R.** (Frank R. Long, mgr.): Ashland, Wis., 17-22.

**LYONS** (Kendall and Sinclair), Madisonville, Ind., 17-22.

**MAHER, PHIL:** Pottsville, Pa., 17-22.

**MARKE BROTHERS** (Joe Marks, mgr.): Owen Sound, Can., 17-22.

**MARY ELVA HALE** (Jefferson Hall, mgr.): Clinton, Ill., 17-22.

**MIDDLE STATES** (Joseph H. Sawyer, mgr.): Chebecoche, O., 17-22.

**MORBY** (La Comte and Commercial): Hastings-on-Hudson, N. Y., La Comte 24-25.

**MURRAY-JACKSON** (Edna Murray, mgr.): Olney, N. Y., 17-22.

**RINALDO PLAYERS** (Swaner and Rinaldo, mgrs.): La Crosse, Wis., 17-22.

**ROWAN-MASON** (P. O. Rowan, mgr.): Lakeside, Ind., 17-22.

**SHAW-WATSON BROTHERS** (Harry Shannon, mgr.): Memphis, O., 17-22.

**SPENCER THEATRICAL** (Harry Spence, mgr.): Larned, Kan., 17-22.

**STANTLEY FOREST:** Meadville, Pa., 17-22.

**TAYLOR** (B. V. Taylor, mgr.): Nevada, Pa., 17-19.

**TEMPER DRAMATIC** (J. L. Tenover, mgr.): Hion, N. Y., 17-22.

**YANKEE DOODLE** (Western: G. V. Haliday, prop.): Canal Dover, O., 17-22.

**OPERA AND MUSICAL COMEDY.**

**ABORN OPERA** (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., 17-22.

**ALMA, WHERE DO YOU LIVE?** (Joseph M. Weber, mgr.): New York city Sept. 20—*Indefinite.*

**ARCADIANS** (Charles Frohman, mgr.): Boston, Mass., Sept. 12—*Indefinite.*

**ARCADIANS** (Charles Frohman, mgr.): Southampton, N. Y., 17-22.

**ARMSTRONG MUSICAL COMEDY:** Portland, Ore.—*Indefinite.*

**AVIATOR, THE** (Cohan and Harris, mgrs.): Chicago, Ill., Oct. 16—*Indefinite.*

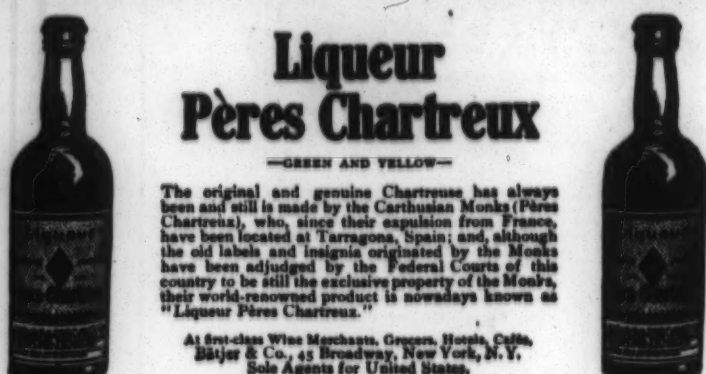
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**BAILEY AND AUSTIN** (Messrs. Shubert, mgrs.): Chicago, Ill., Oct. 16—Indefinite.  
**BRECHAM OPERA** (Thos. Quinn, mgr.): Glasgow, Scot., 17-22, Edinburgh 31-Nov. 5, Liverpool, Eng., 7-12, Newcastle 14-19, Leeds 21-26.  
**BELL BOY** (Jas. A. Galvin, mgr.): Marianna, Ark., 19, 20, Wayne 21, 22.  
**BRUNARD, SAM** (Messrs. Shubert, mgrs.): New York City Sept. 21—Indefinite.  
**BRYAN OPERA** (San Francisco, Cal., Sept. 5—Indefinite).  
**BRIGHT EYES** (Jos. M. Gaites, mgr.): Chicago, Ill., 9-22.  
**BURTON BROWN** (St. Louis, Mo., 16-22).  
**CARILL, MARIE** (Daniel V. Arthur, mgr.): New York City Oct. 6—Indefinite.  
**CAMERON, DAISY** (C. H. Kerr, mgr.): Jonesboro, Ark., 19, Harrisburg 20, Forrest City 21, Marianna 22.  
**CAMERON, GRACE** (C. H. Kerr, mgr.): Grand Rapids, Mich., 20-22, Hammond, Ind., 23, Westport, Ill., 25, Waterville 26, East St. Louis 27-29.  
**CAT AND THE FIDDLE** (Chas. A. Sellen): Clarksville, Tex., 19, Texarkana 20, Shreveport, La., 21, Monroe 22, Alexandria 23, Donaldville 24, Baton Rouge 25, Natchez, Miss., 26, Vicksburg 27, Jackson 28, Yazoo City 29.  
**CHOCOLATE SOLDIER** (F. C. Whitney, mgr.): Chicago, Ill., Sept. 10—Indefinite.  
**CHOCOLATE SOLDIER** (F. C. Whitney, mgr.): Boston, Mass., Oct. 17—Indefinite.  
**CHOCOLATE SOLDIER** (F. C. Whitney, mgr.): London, Sept. 10—Indefinite.  
**CLIFFORD, RILEY** (Bob Le Roy, mgr.): Portland, Ore., 16-22.  
**COW AND THE MOON** (Chas. A. Sellen, mgr.): Tacoma, Wash., 19, Centralia 20, Astoria, Ore., 22, Portland 23-26, Vancouver, Wash., 30.  
**DAN CUPID** (J. K. Vetter, mgr.): Alliance, Neb., 19, Bridgeport 20, North Platte 21, Lexington 22, Lincoln 23.  
**DARK DEVIL DAN** (W. F. Mann, prop.): Boston, Mass., 19, Lewiston 20, Portland 21, Mahanoy City 22, Mt. Carmel 24, Fredville 25, Catawissa 26, Bloomsburg 27, Berwick 28, Sunbury 29.  
**DILL, MAX M.** (San Francisco, Cal., Oct. 24—Indefinite).  
**DOLLAR PRINCES** (Charles Frohman, mgr.): New York City Oct. 17—Indefinite.  
**DOLLAR PRINCES** (Charles Frohman, mgr.): Buffalo, N. Y., 17-22.  
**DRENNER, MARIE** (Low Fields, mgr.): New York City Aug. 17—Indefinite.  
**FLIGHTING PRINCES** (Mort H. Singer, mgr.): Minneapolis, Minn., 16-19, St. Paul 20-22, Duluth 23, Superior, Wis., 25, Rochester, Minn., 26, Albert Lea 27, Owatonna 28, Winona 29, La Crosse, Wis., 30, Decorah, Ia., 31.  
**FLOUNDER SHOP** (Henry W. Savage, mgr.): Chicago, Ill., Aug. 23—Indefinite.  
**FOLLIES OF 1910** (Florence Ziegfeld, mgr.): Cincinnati, O., 17-22.  
**GEMER, ADRIANE** (Klaw and Erlanger, mgrs.): Chicago, Ill., 17-22.  
**GIRL IN THE TAXI** (A. H. Woods Co., mgrs.): New York City Oct. 24—Indefinite.  
**GIRL IN THE TAXI** (A. H. Woods Co., mgrs.): Omaha, Neb., 16-19, Mason City, Ia., 20, Decorah 21, Madison, Wis., 22, Merrill 23, Wausau 24, Appleton 25, Beloit 26, Dixon, Ill., 27, Moline 28, Danville, Ill., 29.  
**GIRL IN THE TAXI** (A. H. Woods Co., mgrs.): Akron, O., 19, Lorain 20, Tiffin 21, Ft. Wayne, Ind., 22, Wabash 24, Peru 25, Elwood 26, Coshocton 27, Elkhart 28, South Bend 29, Benton Harbor, Mich., 30.  
**GIRL IN THE TAXI** (Charles Dillingham, mgr.): New York City Oct. 3—Indefinite.  
**GIRL OF MY DREAMS** (Jos. M. Gaites, mgr.): Des Moines, Ia., 16-19.  
**GILLES, FREDERIC** (Frederic Thompson, mgr.): Boston, Mass., 3-22.  
**GODDESS OF LIBERTY** (Mort H. Singer, mgr.): Everett, Wash., 19, Tacoma 20, Olympia 21, Aberdeen 22, Portland, Ore., 23-26, The Dalles 30, Walla Walla 31.  
**HANS, THE PLATE PLAYER** (Oscar Hammerstein, mgr.): New York City Sept. 20—Indefinite.  
**HAPPY HOOLIGAN** (Gus Hill, mgr.): Denison, Tex., 19, Ardmore, Okla., 20, Oklahoma City 21, Guthrie 22.  
**HITCHCOCK, RAYMOND** (Cohan and Harris, mgrs.): Baltimore, Md., 17-22, Washington, D. C., 24-29.  
**HONEYMOON TRAIL** (Fitzgerald and Kelly, mgrs.): San Antonio, Tex., 19, 20, Houston 21, Galveston 22, Waco 24, Ft. Worth 25, Wichita Falls 26, Amarillo 27, Trinidad, Colo., 28, Rocky Ford 29.  
**IN PANAMA** (Al. Rich Production Co.): Nashville, Tenn., 17-22, Memphis 23-29.  
**INTERNATIONAL CUP, BALLET OF NIAGARA AND THE EARTHQUAKE** (Messrs. Shubert, mgrs.): New York City Sept. 3—Indefinite.  
**IRON KING** (Sidney R. Ellis, mgr.): Baltimore, Md., 17-22, Washington, D. C., 24-29.  
**JANIS, ELSIE** (Chas. Dillingham, mgr.): Chicago, Ill., Sept. 13-20.  
**JOLLY BROTHERS** (Low Fields, mgr.): Indianapolis, Ind., 17-22.  
**JUST OUT OF COLLEGE** (Bothner and Campbell, mgrs.): Clarkburg, W. Va., 19, Marietta, O., 20, Gallipolis 21, Charleston, W. Va., 22, Athens, O., 24, Jackson 25, Greenfield 26, Hubbard 27, Wilmington 28, Piqua 29, Archbold 30, Lima 31.  
**JUVENILE BOSTONIANS** (B. E. Lang, mgr.): Calgary, Can., 17-19, Didbury 20, Olds 21, Red Deer 22.  
**LITTLE DAMOSEL** (Henry W. Savage, mgr.): New York City 24—Indefinite.  
**MADAME SHERIDAN** (Woods, Frazer and Lederer, mgrs.): New York City Aug. 30—Indefinite.  
**MADAME THOUROUDOUR** (Messrs. Shubert, mgrs.): New York City Oct. 10—Indefinite.  
**MANHATTAN OPERA** (Durham, N. C., 20, Fayetteville 21, 22, Darlington, S. C., 24, 25, Florence 26, Sumter 27, Spartanburg 28, McConville 29, Indian Head, Sash., 30, Moose Jaw 27, Regina 28, 29.  
**MCDOY, BESSIE** (Charles Dillingham, mgr.): Philadelphia, Pa., 17-20.  
**MCFADDAN'S FLATS** (Barton and Wiswell, mgrs.): Birmingham, Ala., 17-22, Nashville, Tenn., 24-29.  
**MERRY WIDOW** (Eastern: Henry W. Savage, mgr.): Buffalo, N. Y., 17-19, Rochester 20-22, Syracuse 24-26, Albany 27-29.  
**MERRY WIDOW** (Southern: Henry W. Savage, mgr.): Auburn, N. Y., 19, Geneva 20, Elmira 21, Ithaca 22, Cortland 24, Binghamton 25, Corning 26, Hornell 27, Olean 28, Bradford, Pa., 29, Erie 31.  
**MIDNIGHT SONGS** (Low Fields, mgr.): Cleveland, O., 17-22.  
**MIDNIGHT SONGS** (Low Fields, mgr.): Montreal, P. Q., 17-22, Ottawa, Ont., 24, 25, Kingston 26, Peterboro 27, London 28, 29.  
**MIRIAM** (Messrs. Shubert, mgrs.): Philadelphia, Pa., 17-20.  
**MISS NOBODY FROM STARLAND** (Will A. Singer, mgr.): Coffeyville, Kan., 19, Winfield 20, Arkansas City 21, Wichita 22, Pittsburg 23, Chanute 24, Ottawa 25, Leavenworth 26, Jefferson City, Mo., 27, Sedalia 28, Columbia 29, Alton, Ill., 30.  
**MOCKING BIRD** (W. T. Kilpatrick, mgr.): Providence, R. I., 17-19, Fall River, Mass., 20, Brockton 21, Newport, R. I., 22, Lowell, Mass., 24, Salem 25, Manchester, N. H., 26, Portsmouth 27, Bangor, Me., 28, 29, Fredericton, N. B., 30.  
**MONTGOMERY AND STONE** (Charles Dillingham, mgr.): New York City 17-22.  
**MULLALEY SISTERS' MUSICAL COMEDY** (Sidney Cox, mgr.): Vancouver, B. C.—Indefinite.  
**MY CINDERELLA GIRL** (Delamater and Norris, mgrs.): Lincoln, Neb., 19, 20, Marshalltown, Ia., 21, Waterloo 22, Sioux City 23, 24, Des Moines 25, 26, Rock Island, Ill., 27, Cedar Rapids, Ia., 28, Dubuque 29.  
**MY WIFE'S FAMILY** (Wallace R. Cutler, mgr.): Graham, N. C., 19, Greensboro 20, Winston-Salem 21, Salisbury 22, Concord 24, Charlotte 25, Monroe 26, Laurens, S. C., 27, Gaithersburg 28, Greenville 29.  
**OUR MISS GIBBS** (Charles Frohman, mgr.): New York City Aug. 20-Oct. 22, Philadelphia, Pa., 24-Nov. 5.  
**POWELL AND COHAN'S MUSICAL COMEDY** (J. K. Cohan, mgr.): Ottumwa, Ia., 17-22, Burlington 23, Mt. Pleasant 24-26.  
**POWELL AND COHAN'S MUSICAL COMEDY** (Central: Greenfield, O., 17-22, Chillicothe 24-26).  
**POWERS, JAMES T.** (Messrs. Shubert, mgrs.): Baltimore, Md., 17-22, Washington, D. C., 24-29.  
**PRINCE OF PILSEN** (Henry W. Savage, mgr.): Los Angeles, Cal., 16-22, San Diego 23, 24, Santa Ana 25, Riverside 27, Redlands 28, San Bernardino 29, Santa Barbara 30, Monterey 31.  
**RED MILL** (Marten and Emery, mgrs.): Cincinnati, O., 16-22.  
**RING, BLANCHE** (Low Fields, mgr.): Buffalo, N. Y., 17-22.  
**SCHOOL DAYS** (Stair and Havlin, mgrs.): Detroit, Mich., 17-22, Chicago, Ill., 23-29.  
**SHERMAN MUSICAL COMEDY** (E. A. Wolf, mgr.): Calgary, Can., 10-Nov. 19.  
**SIDNEY, GEORGE** (E. D. Stair, mgr.): Omaha, Neb., 30-31, Chicago, Ill., 1.  
**SMART SET** (Barton and Wiswell, mgrs.): Newark, N. J., 17-22, Brooklyn, N. Y., 24-Nov. 5.  
**SMART SET** (Southern: Barton and Wiswell, mgrs.): Cuero, Tex., 19, Victoria 20, Bay City 21, Wabash 22, Galveston 24, Houston 25, Lake Charles, La., 27, New Iberia 28, Morgan City 29.  
**SOUL KISS** (Mittenthal Bros., mgrs.): Akron, O., 20.  
**STURBORN CINDERELLA** (Chas. A. Goettler, mgr.): St. Louis, Mo., 19, Hartford 20, Visalia 21, Porterville 22, Bakersfield 23, Los Angeles 24-26, Oxnard 27.  
**SUMMER WIDOWERS** (Low Fields, mgr.): Washington, D. C., 17-22.  
**SUPERBA** (Edwin Warner, mgr.): Kansas City, Mo., 17-22, St. Joseph, 23-25, Beatrice, Neb., 27, Lincoln 28, 29.  
**SWEETEST GIRL IN PARIS** (Harry Askin, mgr.): Chicago, Ill., Aug. 28—Indefinite.  
**TEAL, RAYMOND, MUSICAL COMEDY** (Frank L. R. Williams, mgr.): McAlester, Okla., 19, Muskogee 20, Vinita 22.  
**THERESA, THE NIGHT BOWSER** (Adolf Phillip, mgr.): New York City Sept. 1—Indefinite.  
**THREE MILLION DOLLARS** (Chas. Marks, Inc., mgrs.): Chicago, Ill., 9-22.  
**TIME, THE PLACE AND THE GIRL** (Weston: L. R. Williams, mgr.): McAlester, Okla., 19, Muskogee 20, Vinita 22.  
**TWO AMERICANS ABROAD** (Eastern: Robt. H. Harris, mgr.): Minerva, O., 19, N. Philadelphia 20, Massillon 21, Canton 22, Uhrichville 24, New Comerstown 25, Canal Dover 26, Lorain 27, Norwalk 28, Sandusky 29.  
**TWO AMERICANS ABROAD** (Central: Robt. H. Harris, mgr.): Muscatine, Ia., 16, Moline 17, 20, Rock Island 21, Peru 24, Streator 25, Amboy 26, Freeport 27, Lena 28, Dubuque, Ia., 29.  
**UP AND DOWN BROADWAY** (The Shuberts, mgrs.): Brooklyn, N. Y., 17-22, New York City 24-29.  
**WARD AND VOKES** (E. D. Stair, mgr.): Louisville, Ky., 16-22, St. Louis, Mo., 23-29.  
**WEICH, JOE** (Cecil De Mille, mgr.): Philadelphia, Pa., 17-22.  
**WIDOW PERKINS** (Burr Oak, Kan., 20, Jamestown 21, Beloit 22, Solomon 23, Salina 26, Hope 27, Council Grove 28, Clay Center 29, Clyde 31.  
**WINNING MISS** (Boyle Woolfolk, mgr.): Kingston, Ont., 17-22, Ottawa 20-22, Syracuse, N. Y., 24-26, Rochester 27-29.  
**WIFE TALKERS** (Henry W. Savage, mgr.): St. Paul, Minn., 16-19.  
**WIZARD OF WISELAND** (Harry Scott, mgr.): Colton, Kan., 16, Salina 20, Manhattan 21, Tergene 22, Brookfield, Mo., 24, Macon 25, Mexico 26, Fulton 27, Columbia 28, Jefferson City 29, Washington 30, Warrensburg 31.  
**WOODRUFF, HENRY** (Mort H. Singer, mgr.): St. Paul, Minn., 16-19, Minneapolis 20-22, Eau Claire, Wis., 23, Wausau 24, Oshkosh 25, Appleton 26, Green Bay 27, Fond du Lac 28, Sheboygan 29.  
**DE RUE BROTHERS** (Waverly, N. Y., 19, Tonawanda, Pa., 20, Oswego, N. Y., 21, Greene 22).  
**DOCKTADDER'S LEW** (Messrs. Shubert, mgrs.): Kansas City, Mo., 17-22.  
**DOWN IN DIXIE** (Barton and Wiswell, mgrs.): Terrell, Tex., 16, Ennis 20, Corsicana 21, Tergene 22, Meals 24, Creekesh 25, Bryan 26, Calvert 27, Marlin 28, Mart 29.  
**DUMONT'S MINSTRELS** (Philadelphia, Pa., Aug. 20—Indefinite).

**EVANS, GEORGE** (St. Louis, Mo., 23-29).  
**FIELD'S, AL. G.** (Greenville, Miss., 19, Vicksburg 20, Monroe, La., 21, Natchez, Miss., 22).  
**GEORGEIA THOUROUDOUR** (Wm. McCabe, mgr.): Tinsler, Ia., 19, Diagonal 20, Clearfield 21, Gravity 22, 23, New Market 24, Clarinda 25, Shenandoah 26, Essex 27, 28, Rockport, Mo., 29-31.  
**GULLESQUE.**  
**AL. REEVES' BEAUTY SHOW:** Toledo, O., 10-22, Chicago, Ill., 23-29.  
**AMERICAN** (Teddy Symonds, mgr.): Louisville, Ky., 16-22, Cincinnati, O., 23-29.  
**BEAUTY TRUST** (H. W. Thompson, mgr.): Rochester, N. Y., 17-22, Schenectady 24-26, Albany 27-29.  
**BEHMAN SHOW** (Jack Singer, mgr.): St. Louis, Mo., 16-22, Kansas City 23-25.  
**BIG BANNER** (Frank Livingston, mgr.): Cincinnati, O., 17-22, Louisville, Ky., 23-29.  
**BIG REVIEW** (Henry P. Dixon, mgr.): Kansas City, Mo., 16-22, St. Louis 23-25, East St. Louis, Ill., 30.  
**BOHEMIANS** (Al. Lubin, mgr.): Pittsburgh, Pa., 17-22, Cleveland, O., 24-29.  
**BON TON:** Toronto, Ont., 17-22, Buffalo, N. Y., 24-29.  
**BOVERY** (E. Dick Rider, mgr.): Detroit, Mich., 16-22, Toronto, Ont., 24-29.  
**BRIGADIERS** (Louis Stair, mgr.): Wilkes-Barre, Pa., 17-19, Scranton 20-22.  
**BROADWAY GAIETY GIRLS** (Louis Oberworn, mgr.): Boston, Mass., 10-22, Jersey City, N. J., 24-26, Paterson 27-29.  
**CENTURY GIRLS** (Jack Faust, mgr.): Newark, N. J., 17-22, New York City 24-29.  
**CHERRY BLOSSOMS** (Chas. F. Edwards, mgr.): Chicago, Ill., 16-22, Milwaukee, Wis., 23-29.  
**COLLEGE GIRLS** (Max Spiegel, mgr.): Omaha, Neb., 16-22, Minneapolis, Minn., 23-29.  
**COLUMBIA** (Frank Logan, mgr.): Minneapolis, Minn., 16-22, Milwaukee, Wis., 23-29.  
**COZY CORNER GIRLS** (Sam Robinson, mgr.): Cleveland, O., 17-22, Chicago, Ill., 23-29.  
**CRACKERJACKS** (Harry Leon, mgr.): Buffalo, N. Y., 17-22, Rochester 24-26.  
**DAINTY DUCHESSE** (Milwaukee, Wis., 16-22, Chicago, Ill., 23-29).  
**DREAMLAND** (Isy Groda, mgr.): Jersey City, N. J., 17-19, Paterson 20-22, Wilkes-Barre, Pa., 24-26, Scranton 27-29.  
**DICKKINGS** (Frank Calder, mgr.): Detroit, Mich., 16-22, Buffalo, N. Y., 24-29.  
**FADS AND FOLLIES** (Chas. R. Arnold, mgr.): New York City 17-22, Philadelphia, Pa., 24-29.  
**FOLLIES OF NEW YORK AND PARIS** (E. M. Rosenthal, mgr.): Hoboken, N. J., 17-22, New York City 24-Nov. 19.  
**FOLLIES OF THE DAY** (Barney Gerard, mgr.): Montreal, P. Q., 17-22, Boston, Mass., 24-Nov. 5.  
**GIRL GIRLS** (Lou Hartig, mgr.): Philadelphia, Pa., 17-22, Brooklyn, N. Y., 24-29.  
**GIRLS FROM DIXIE** (Joseph Leavitt, mgr.): New York City 17-29.  
**GIRLS FROM HAPPYLAND** (E. W. Chapman, mgr.): Providence, R. I., 17-22, Boston, Mass., 24-29.  
**GOLDEN CROOK** (James Fulton, mgr.): Schenectady, N. Y., 17-19, Albany 20-22, Boston, Mass., 24-29.  
**HASTINGS' BIG SHOW:** Boston, Mass., 17-22, Albany, N. Y., 24-26, Schenectady 27-29.  
**IMPERIALS** (Jim Williams, mgr.): Harrisburg, Pa., 16, Altoona 20, Johnstown 21, Pittsburgh 24-29.  
**IRWIN'S BIG SHOW:** Newark, N. J., 17-22, Hoboken 24-29.  
**JARDIN DE PARIS GIRLS** (Will Boehm, mgr.): St. Joseph, Mo., 19-22, Kansas City 23-29.  
**JERSEY LILIES** (James Cooper, mgr.): Washington, D. C., 17-22, Pittsburgh, Pa., 24-29.  
**JOLLY GIRLS** (R. E. Patton, mgr.): New York City 17-22, Paterson, N. J., 24-26, Jersey City 27-29.  
**KENTUCKY REELERS** (C. E. Foreman, mgr.): Milwaukee, Wis., 16-22, Minneapolis, Minn., 23-29.  
**KICKERBOCKERS** (Louis Robie, mgr.): Cleveland, O., 17-22, Toledo 24-28.  
**LADY BUCCANERS** (M. Strouse, mgr.): Scranton, Pa., 17-19, Wilkes-Barre 20-22, Philadelphia 24-29.  
**LOVE MAKERS** (Sam Howe, mgr.): Baltimore, Md., 17-22, Washington, D. C., 24-29.  
**MARATHON GIRLS** (Phil Sheridan, mgr.): Brooklyn, N. Y., 17-22, New York City 24-29.  
**MERRY MAIDENS** (Edward Shafer, mgr.): Brooklyn, N. Y., 10-22, New York City 24-Nov. 5.  
**MIDNIGHT MAIDENS** (Gus Hill, mgr.): Louisville, Ky., 16-22, St. Louis, Mo., 24-29.  
**MISS NEW YORK, JR.** (Wm. Fennedy, mgr.): Minneapolis, Minn., 17-22, St. Paul 24-29.  
**MERRY WHIRL** (Louis Epstein, mgr.): Boston, Mass., 17-22.  
**MOULIN ROUGE** (Maurice Jacobs, mgr.): Cincinnati, O., 16-22, Chicago, Ill., 23-29.  
**PARISIAN WIDOWS** (Weber and Rush, mgrs.): Albany, N. Y., 17-19, Schenectady 20-22, Brooklyn 23-29.  
**PASSING FADE** (Clarence Burdick, mgr.): St. Paul, Minn., 16-22, St. Joseph, Mo., 27-29.  
**PAT WHITE'S GAIETY GIRLS** (Walter Greaves, mgr.): Baltimore, Md., 17-22, Allentown, Pa., 24, Reading 25, Harrisburg 26, Altoona 27, Johnstown 28.



## Liqueur Pères Chartreux

—GREEN AND YELLOW—

The original and genuine Chartreuse has always been and still is made by the Carthusian Monks (Pères Chartreux), who, since their expulsion from France, have been located at Tarragona, Spain; and, although the old labels and insignia originated by the Monks have been adjudged by the Federal Courts of this country to be still the exclusive property of the Monks, their world-renowned product is nowadays known as "Liqueur Pères Chartreux."

At first-class Wine Merchants, Grocers, Hotels, Cafés,  
Baker & Co., 45 Broadway, New York, N. Y.  
Sole Agents for United States.

**PENNANT WINNERS** (Bob Mills, mgr.): Toronto, Ont., 17-22, Montreal, P. Q., 24-29.  
**QUEEN OF BOHEMIA** (Max Spiegel, mgr.): Boston, Mass., 17-22, New York City 24-29.  
**QUEEN OF THE JARDIN DE PARIS** (Jos. Howard, mgr.): New York City 17-Nov. 5.  
**RECTOR GIRLS** (Morris Weinstein, mgr.): Paterson, N. J., 17-19, Jersey City 20-22, Scranton, Pa., 24-26, Wilkes-Barre 27-29.  
**REVEREND WITLIEY** (J. E. Sarty, mgr.): New York City 3-22, Providence, R. I., 24-29.  
**ROBINSON'S CHORUS GIRLS** (Chas. Robinson, mgr.): Philadelphia, Pa., 17-22, Baltimore, Md., 24-29.  
**HOLLICHERS** (Alex. Gorman, mgr.): Brooklyn, N. Y., 24-Nov. 5.  
**ROSE RYDELL'S** (W. S. Campbell, mgr.): Kansas City, Mo., 16-22, Omaha, Neb., 23-29.  
**RUNAWAY GIRLS** (Peter S. Clark, mgr.): Chicago, Ill., 16-22, Cincinnati, O., 23-29.  
**SAINT JACK'S** (Geo. T. Smith, mgr.): Philadelphia, Pa., 17-22, Washington, D. C., 24-29.  
**SERENADERS** (Geo. Armstrong, mgr.): New York City 10-26.  
**STAR AND GARTER** (Frank Wiesburg, mgr.): New York City 17-22, Philadelphia, Pa., 24-29.  
**STAR SHOW GIRLS** (John T. Baker, mgr.): St. Louis, Mo., 16-22, East St. Louis, Ill., 23, Indianapolis, Ind., 24-29.  
**TIGER LILIES** (Wm. Drew, mgr.): New York City 10-22, Newark, N. J., 24-29.  
**TROCADEROS** (Chas. H. Waldron, mgr.): Pittsburgh, Pa., 17-22, Cleveland, O., 23-29.  
**VANITY FAIR** (Gus Hill, mgr.): Chicago, Ill., 16-22, Detroit, Mich., 23-29.  
**WASHINGTON SOCIETY GIRLS** (Lou Watson, mgr.): Washington, D. C., 17-22, Baltimore, Md., 24-29.  
**WATSON'S** (W. B. Watson, mgr.): Brooklyn, N. Y., 17-29.  
**WISE GUY** (Edmund Hayes, mgr.): Chicago, Ill., 16-22, Detroit, Mich., 23-29.  
**WORLD OF PLEASURE** (Gordon and North, mgrs.): Indianapolis, Ind., 17-22, Louisville, Ky., 23-29.  
**YANKEE DOODLE GIRLS** (Sol. Myers, mgr.): Buffalo, N. Y., 17-22, Toronto, Ont., 24-29.

**BANDS.**  
**RUSSIAN SYMPHONY:** Exposition, Pittsburgh, Pa., 17-22.  
**WINNINGER BROS.' MARINE:** Wausau, Wis.—Indefinite.  
**CIRCUSES.**  
**BARNUM AND BAILEY'S:** Enid, Okla., 19, Tulsa 20, Muskogee 21, Ft. Smith, Ark., 22, Texarkana 24, Shreveport, La., 25, Alexandria 26, Crowley 27, New Iberia 28, New Orleans 29.  
**BUFFALO BILL-PAWNEE BILL** (Gordon W. Little, mgr.): San Diego, Cal., 19, Santa Ana 20, Riverside 21, San Bernardino 22, Phoenix, Ariz., 24, Tucson 25, Bisbee 26, Douglas, N. Mex., 27, Deming 28, El Paso, Tex., 29.  
**FOREPAUGH-SELLA'S:** Dublin, Tex., 19, Cisco 20, Weatherford 21, Cleburne 22.  
**HAGENBECK-WALLACE:** Vernon, Ala., 19, Tupelo, Miss., 20, Trenton, Tenn., 24, Tupelo, Miss., 27.  
**HONERT BILLS:** Clinton, Kan., 19, Lone Star 20, Centron 21, Baldwin 22.  
**MILLER BROS.' 101 RANCH:** Port Gibson, Miss., 19, Gloster 20, Baton Rouge, La., 21, New Orleans 22, 23, Brookhaven, Miss., 24, Jackson 25, Kosciusko 26, Aberdeen 27, Birmingham, Ala., 28, Cedarhurst, Ga., 29.  
**RINGLING BROTHERS:** Winston-Salem, N. C., 19, Durham 20, Danville, Va., 21, Raleigh, N. C., 22, Greensboro 24, Gastonia 25, Spartanburg, S. C., 26, Greenville, Va., 27, Atlanta, Ga., 31.  
**YANKEE ROBINSON'S:** Rison, Ark., 19, Altheimer 20, De Witt 21, Stuttgart 22, Brinkley 24.  
**YOUNG BUFFALO:** Newton, Ill., 24.

**MISCELLANEOUS.**  
**ADAMS, JAMES** (No. 1): Americus, Ga., 17-22.  
**ADAMS, JAMES** (E. F. Haraden, mgr.): Maxton, N. C., 17-22, Laurinburg 24-31.  
**GERMAIN, WILFRED** (Chas. L. Wagner, mgr.): Seepaw, Man., 19, Brandon 20-22, Virden 24, Moccasin 25, Indian Head, Sask., 26, Moose Jaw 27, Regina 28, 29.  
**GILPIN, HYPNOTISTS** (J. H. Gilpin, mgr.): Taylorville, Ill., 17-22.  
**IMPERIAL RUSSIAN BALLET:** Rochester, N. Y., 19.  
**LITCHFIELD, NEIL, TRIO:** Davidson, N. C., 20, Lexington 21, Middletown, Md., 24, Cochranville, Pa., 25, Emoryville 26, Uppass 27, Elkland 28, Bloomsburg 29.  
**McEWEN:** Knoxville, Tenn., 18-20, Bristol 21, 22, Roanoke, Va., 24-29.  
**MELBA, MME.** (Clara Bowen Shepard, director): Milwaukee, Wis., 21.  
**PATLOWA, ANNA** and **M. MIKAIL MORDKIN:** Rochester, N. Y., 19.  
**RAYMOND, THE GREAT:** Birmingham, Eng., 17-22, Kingston-on-Thames 24-29, London 31—Indefinite.  
**SCHUMANN-HEINK, MME.**—Cleveland, O., 20.  
**SEMBACH, MARCELLA** (Frank La Forge, accompanist): St. Paul, Minn., 23.  
**THURSTON, HOWARD:** Philadelphia, Pa., 17-22, Paterson, N. J., 24-26, Bayonne 27-29.  
**WALDEN:** Dannemora, N. Y., 19, Plattsburg 20, Northfield, Mass., 21, St. Johnsville 22.

## Had to Open Another New Store

The theatrical trade has outgrown us again and we have to open another new store to take care of it. It's right in the heart of things—at the head of Long Acre Square, almost opposite the club rooms of the White Horse. This store will allow us to give you still better service.

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# THE MOTION PICTURE FIELD

## "SPECTATOR'S" COMMENTS.

Referring to a public hearing recently held for the enlightenment of the New York Board of Aldermen, in the matter of the proposed ordinance creating a board of censors for motion pictures, great stress has been laid on the attitude of representatives of a New York exhibitors' association, so called. This association, claiming to have two hundred members, and posing as representative of the motion picture theatre business of the city, announced through its representatives its endorsement of the proposed censorship ordinance. The Board of Aldermen and the public press, which so greedily swallowed the claims of the association, should be informed that it is not representative as an organization, being composed of only a handful of exhibitors who are mostly allied with but one small faction of the motion picture business.

But whether the exhibitors' association is an important organization or not, it has shown sadly shortsighted policy in advocating municipal censorship of films, unless its members have some concealed motive for desiring to promote trouble for themselves and others. There is nothing in the way of censorship of motion pictures that any official board can accomplish that these exhibitors cannot do for themselves. If they get a film for exhibition that they consider improper there is nothing to hinder them from refusing to run it. The suspicion is therefore reasonable that their friendship for censorship is not sincere and that they expect the censors, if established, to confine their trouble-making to their competitors.

Motion picture exhibitors the country over should stand out stoutly as a matter of principle against official censorship. They are engaged in an honest and reputable business and they should energetically uphold the dignity and good repute of that business. If they are showing films to their patrons that are not proper it is their first duty to clean their own skirts and cut out the bad films. They need no board of censors to make them do this if they are honest. If, on the contrary, they are not showing improper films, they should have the courage and manhood to stand up for their rights and properly resent the interference of outsiders who are unjustly misrepresenting and traducing them. In any event, it is the height of folly for any of them to invite outsiders in to officially regulate their business for them. It amounts to a confession of incompetence or cowardice, or both.

The exhibitors of the country, if they only knew it, need have no fear of the public press or any other public movement against their business. The exhibitors have a weapon in their hands that is as powerful as the press itself, if they have the courage and the wit to use it. What is the weapon? The stereopticon slide. Short, pithy arguments in defense of motion pictures, and appealing to the picture patrons to make their influence felt in behalf of their favorite amusement, could not fail to have a powerful effect and would surely meet with prompt response. A statement can be conveyed to the public as well on a lantern slide as it can in a newspaper, and those who would read the slide would be the more easily appealed to because they are friendly to the pictures or they would not be present in the theatre. The motion picture theatres play weekly to many millions of people in America and the powerful support of these millions, or a good proportion of them, can be made effective merely for the asking, and it should be if

circumstances make such a course necessary. It would then be found that the opposition press could be as cowardly as any other interest once it found its pocket-book attacked.

But, as pointed out in this column last week, not all newspapers are prejudiced. They are commencing to open their eyes more and more. In Toronto, where they have official censorship, they are getting a taste of the inconsistent way the thing works, and at least one of the newspapers, the *Toronto News*, appears to see the point. The headlines with which the *News* introduces the announcement that a film representation of *Romeo and Juliet* had been barred from exhibition because of a duel scene, indicates the amused surprise with which that newspaper views the incident.

Out in Milwaukee, according to the *Journal* of that city, H. H. Jacobs recently lectured before the Drama League, and in the course of his remarks praised the five-cent motion picture shows, and declared that they presented better dramas than the high-priced theatres. Continuing, Mr. Jacobs said:

Why 50 per cent. of the shows presented in the big houses would never pass the board of censors. The moving picture shows have cleaned out the "gallery gods" of the high priced houses. I cannot understand why these motion picture shows are being continually attacked.

The New York *World* has apparently abandoned its anti-picture crusade, so far as trying to prove by the films themselves that they are improper. This is virtually proof that it has been unable to find enough pictures to denounce even by its own narrow standard to make a convincing showing. Why cannot the *World* be just enough to admit that its investigation did not show motion pictures to be nearly so bad as it thought them to be?

The *Spectator* has been asked to help popularize the newly-coined word "photoplay," for designating the motion picture show. The word, as already told in *The Mirror*, was selected by three judges, who passed upon nearly three thousand names submitted to the Essanay Company in the recent prize contest conducted by that enterprising film concern. There will be some who will argue that "photoplay" is too narrow in its meaning to include all classes of motion pictures, but, on the other hand, it appears to designate correctly the larger and more distinctive part of the average picture show and, therefore, will find favor in the minds of many. However, it is the public that must be the final judge.

A reader of *The Mirror* writes to ask The *Spectator* to name some of the best motion picture subjects ever produced. The inquiry suggests a difficult problem. We all have individual opinions, but nothing less than a consensus of critical opinion should be accepted as authority. It

CHARLES M. SEAY, EDISON STOCK.



Charles M. Seay, a native of the South, is a wonderful imitator of the Southern negro and the "poor white trash," as well as the American knight of chivalry, the white-haired Southern colonel. If Mr. Seay did nothing else for the Edison production but portray these types of characters he would have well earned a warm place in the hearts of his audience, but this is far from being Mr. Seay's limit of characters. Being a careful student of human nature and a close observer of every individual he comes in contact with, he is never at a loss to imitate some new type of character, which is one of the highest praises which may be bestowed upon an actor. Mr. Seay played over two hundred weeks in stock in New York city and five years in vaudeville.

will therefore be decidedly interesting to note the progress of the voting contest announced this week in *The Mirror*. Each *Mirror* reader—and *Mirror* readers are famously critical—may send in the names of ten films that he thinks should be included in *The Mirror's* "Merit List." The result of this voting will govern the compiling of a Merit List which, it is hoped, will be recognized as authoritative. Aside from the satisfaction that may be derived from conducting and participating in a contest of this kind, there will be practical value in the final outcome. It will give the manufacturers a line on critical public opinion that is wholly disinterested, and that cannot fail to point out to them the most profitable direction in which their producing activities should be aimed. No doubt there will be many surprises in store, possibly for those who think they know the most about the kind of pictures the public like best, including the undersigned.

THE SPECTATOR.

## NOT YET, LET US HOPE.

(Pittsburgh Dispatch.)

Moving pictures in New York are to be censored by a committee from the Board of Aldermen, and the moving picture men welcome the idea. So, no doubt, do the Aldermen. There ought to be something handsome in it.

## A MISTAKEN OFFICIAL

DISTRICT ATTORNEY WHITMAN BEHIND THE TIMES IN FILM KNOWLEDGE.

He Tells in an Interview What He Thinks Motion Pictures Should Show, and All His Suggestions Appear to Have Been Anticipated by at Least Two Years—Good Ideas That Came Too Late.

Pursuing its anti-picture crusade, but publishing no more descriptions of alleged objectionable films, the New York *World* last Friday printed an interview with New York's district attorney, Charles S. Whitman. Mr. Whitman is quoted as advancing suggestions and ideas that are from two to three years behind the times, so far as motion pictures of to-day are concerned. The things that he thinks the pictures ought to be are precisely the things that the pictures are now becoming and have been growing up to during the past two years of remarkable development. The fact is undisputable that crime when it is now presented in motion pictures, aims in almost every case, to do what Mr. Whitman thinks ought to be done, namely, to excite "even in childish mind only a feeling of horror." It would no doubt open his eyes and do him a world of good if he could be induced to give the matter thorough investigation instead of relying on the misleading reports printed in a prejudiced press. Other evidence in the interview, makes it further apparent that Mr. Whitman is not posted regarding motion pictures as they are now produced. He truly says that "there is no reason why crime alone should be the topic of the moving picture." Crime is not the sole topic of motion pictures. *The Mirror* has shown that present day production is thirty-five per cent. humorous, ten per cent. purely educational and of the balance only twenty per cent. are claimed as melodrama, not all of which show any degree of crime. Mr. Whitman further suggests that motion pictures ought to show "the United States' great warships," "every kind of historical event," "scenes that would excite feelings of pride in the greatness of the United States," "love of country, patriotism, home, the great West with its rugged scenery," and so on. A little investigation would show Mr. Whitman that films now in use answering to his description of what films ought to be, are numbered, veritably by the thousands. One more instance of ignorance: Mr. Whitman refers to pictures illustrating great criminal events that have been exploited in the sensational press. No such film has been produced in America since the Mrs. Guinness sensation. Extracts from the interview follow:

"In my mind the constant exposition of scenes supposed to be of criminal events, with reproductions of supposed criminals engaged in crime, is an extremely bad thing. Its influence on children is bad."

"Yet, after all, if a crime was shown exactly as it happened, with all the sordid details that surround most crimes, the effect would be to disgust rather than interest a child."

"But it is not the real crime that is ever shown. It is an overdrawn picture, with dramatic points taken up and accentuated that never really existed. These kind of pictures are what are usually given in the moving picture shows, and they hurt because they give a view of something that never really existed."

Mr. Whitman added that he did not think that any normal child really liked a view of a crime shown upon any moving picture screen. The interest in crime comes from general publication of colored facts about it. Papers that deal solely in sensationalism, he added, were somewhat responsible for a moving picture show announcing views of the latest great sensational crime.

"But there really is no reason why crime alone should be the topic of the moving picture. There is probably no limit to the scenes and events in the world's news that could be used with profit in any moving picture show."

"Pictures of the United States' great warships have been for years and always will be of the greatest interest to patrons of moving pictures."

"Every kind of historical event will always be popular. There is every day some great news event of world-wide interest either at home or abroad that could be well reproduced."

Mr. Whitman pointed out that it would be a wise thing if moving picture films displayed scenes that excited feelings of pride in the greatness of the United States, in its

## DRAMATIC MIRROR'S MOTION PICTURE MERIT LIST

Oct. 19—COUPON—1910

Name ten motion picture subjects that you think should go in *THE MIRROR'S* Motion Picture Merit List, and mail, with this coupon, to *DRAMATIC MIRROR* Motion Picture Editor, 121 W. 42d Street, New York City. Your votes will be recorded and counted in making up the *MOTION PICTURE MERIT LIST*, which will be published from time to time in *THE MIRROR*. No votes counted unless accompanied by this coupon, but as many lists of ten picture subjects may be sent in at one time as there are coupons to accompany them.

In making out lists, give titles of the pictures and names of makers if possible. Any pictures, old or new, licensed or independent, may be included.

CUT OUT THIS COUPON AND MAIL WITH LIST AS STATED ABOVE



EDGAR STRAKOSCH.



Edgar Strakosch, of Sacramento, Cal., is the winner of the Kessanay prize for a new name for the motion picture show. Mr. Strakosch suggested "photoplay" and won it. Mr. Strakosch is a prominent exhibitor in Sacramento.

Mr. Strakosch was born in Australia and educated in Vienna and later came to America. After a short period in America he entered the theatrical profession and was a member of the Metropolitan Opera company, Lillian Russell Opera company, Baritone Opera company and other foreign opera companies. He was also with Sarah Bernhardt, Coquelin-Hadeng, Marie Almes, Theo. Ole Bull and others.

most, in its present status as part of the great world of to-day. Civic pride ought to be touched in scenes showing what had been accomplished in the city of New York alone, say for the last five years.

Love of country, patriotism, the home, the great West with its rugged scenery, would appeal to every moving picture theatre patron quite as quickly and with better results than to use crime scenes for their pleasure or to depict some coarse subject where human suffering is depicted as something to laugh at.

### "PLAY BUILDER" COMES BACK.

He Replies to Some of Those Who Had Replied to Him—A Fruitful Discussion.

To The Spectator:

Sir.—We should, it appears to me, congratulate ourselves that our little heart-to-heart talks are proving near-educational.

Now as to the slight divergencies between Spectator and myself in the matter of the term pantomime: it appears to be merely the difference between the abstract and the concrete. Let us go our ways. Our individual opinions will not affect the market value of scenarios. Imprints: Can an idea be copyrighted? In the abstract, no. But when that idea becomes concrete—that is, when an inventor embodies his idea in a working model, he can secure his patent, or copyright. When an author puts his idea into form by means of dialogue, action (pantomime?), description, juxtaposition, correlative action, movement and incident, then his idea takes on the concrete form for which he secured a copyright.

Now, as to those gentlemen who have honored me by replying to my first letter: First, Picture Play Editor: This gentleman maintains that dramatists cannot write motion picture scenarios. But is it not a fact that the best and most effective pictures that have been presented in this country have been taken from or suggested by well-known plays or published stories? This writer says: "Few companies lift an idea bodily, though now and then it is done." This is a measurable confirmation of my original charge, only I said "nearly all" of them. "Picture Play Editor" also concludes that my "well," as he terms it, arises from the fact that I am "not getting any of the money that is being made in motion picture business." "Picture Play Editor" has made a mistake, as people usually do who jump at conclusions. However, that's another story, and as it might make a good film I won't tell it; not now.

Mr. Peacocke, of Los Angeles, is another correspondent who disagrees. This gentleman is entitled to his opinion, and to most courteous consideration. He is a writer. The last gentleman under consideration was only an editor. Mr. Peacocke says: "The reputable film producing companies do not ever intentionally pirate either plays or magazine stories." Your correspondent would not, I am sure, make this statement if he did not believe it to be true. Its truth or error depends entirely upon which film companies are and which are not "reputable."

I cordially endorse Mr. Peacocke's suggestion that producers show the author's name on each film they release. It might, as he suggests, make certain authors public favorites. Certainly it would also end the careers of many alleged "authors" and professional "directors."

And this brings me in conclusion to what yourself and your readers must have real-

ized was the most important point in my first communication—viz., that the film producing companies are pirating from dramatists and story writers.

So far as I have been able to see, not one of the film companies has denied the charge, certainly not in your columns, where the charge appeared. PLAY BUILDER.

### "MIRROR" MERIT LIST

THIS PAPER WILL START A ROLL OF HONOR FOR MOTION PICTURES.

Readers of "The Mirror" Are to Be the Judges, and Their Votes Will Decide What Particular Films Are the Best from All Points of View—Votes Will Be Preserved and Open to Inspection.

What films are the best ones ever produced? This question is asked so often and answered in so many different ways that there can be no means of deciding it with any kind of justice except by obtaining a consensus of public critical opinion. No paper in the country or possibly in the world has so many dramatically-critical readers as THE MIRROR, and this applies to the silent drama as we see it in motion pictures as well as to the drama of the stage or of literature. What could be more just, therefore, than to leave it to MIRROR readers to decide what motion picture films shall be placed in the roll of merit?

THE MIRROR has decided, therefore, to ask its readers to vote on this question, with a view to compiling a list of films of special merit. It has not been thought advisable in the early stages of this voting to fix any hard and fast limit as to the number of votes necessary to qualify a film for the Merit List, nor to place any limit on the number of films to be included in the list. These points can be settled a few weeks later, after MIRROR readers have had an opportunity to express their opinions on the subject and after sufficient interest has developed in the voting.

In the meantime, each reader is entitled to vote for ten film subjects for every Merit List coupon clipped from THE MIRROR that he sends in with his votes. In sending in more than one list of ten films, with corresponding coupons (one coupon for each list of ten) he may repeat his votes for the same films, but he may not name any one film more than once in a single list. Any motion picture subjects, old or new, licensed or independent, are eligible. Names of films with names of makers, if possible, should be given, but the names of manufacturers will not be deemed essential. So get busy and send in your lists, clipping and inclosing the coupon printed on page 29.

### WASHINGTON CRUSADE EXAGGERATED.

Discussion of Motion Pictures by International Humans Conference in Washington.

The daily papers have unduly magnified the so-called "crusade" against motion pictures inaugurated by the International Humans Conference in session in Washington. The conference discussed motion pictures among many other topics and recommended that censorship should be urged in all countries to "eliminate vicious and immoral pictures."

Thomas H. Agnew, of New Orleans, whose paper served as a basis for the discussion, urged the societies for the prevention of cruelty to children throughout the country to exercise a constant supervision over moving picture shows, and said even where there are no laws such supervision will have a beneficial effect.

Several speakers declared motion pictures should be abolished, but these radical views were overruled. Masujiro Honda, of Japan, voiced his objection to those interests who by motion pictures instill a hatred or suspicious dread of other nations in the young mind. He referred especially to films depicting Japanese spies.

Other speakers pointed out that the physical conditions surrounding the nickelodeons were in most cases far from ideal.

### MORE SELIG SENSATIONS.

Besides The County Fair and Justinian and Theodore, the Selig company has three other feature subjects in preparation: Ten Nights in a Barroom, The Merry Wives of Windsor and The Vampire, the last named being based on the Kipling poem and the famous painting by Sir Edward Burne-Jones.

### THANHOUSER RELEASES.

The Thanhouse release for Oct. 25, Young Lord Stanley, is a society drama and is said to be very interesting in plot and action. The same company's release for Oct. 28, The Fairies' Hallowe'en, is a trick picture for the children.

## Reviews of Licensed Films

**The Bearded Bandit** (Kessanay, Oct. 8).—If as many bandits died in reality as die in the films the population of the West would be cut in half. In watching the demise of this knight of the road the spectators have one thing to be thankful for: the scene of the hold-up is omitted bodily. Every one knows exactly how it is done in film pictures, so there really was no need of including it. Would that more managers realized the fact! Moreover, this bandit was wounded in a tavern brawl and not in the hold-up. That gave his daughter a chance to burn his confession of his depredations in the saloon stove, for she valued his reputation more than three thousand dollars, the offered reward. Fortunately a fire was smoking merrily in the stove, although it was midsummer outside, so no trace was left of the bandit's evil career. Evidently he got no hoodoo on his last haul. The acting is of the customary hold-up variety; it fills in the essentials and leaves out any details that are merely ornamental or delicately connotative. The film is spectacular and melodramatic and memorable chiefly because it omits the robbery.

**The Clown and the Minister** (Lubin, Oct. 10).—So long as this story held to the plausible it was effective and appealing, but when the young clergyman in the wild West town donned the costume of the vaudeville clown and tried to take his place in the theatre, the absurdity of the thing destroyed the appeal. The clown's child was sick at the clergyman's house and the cowboy audience was threatening to shoot up the theatre if the clown did not reappear. The clergyman here stepped into the breach and tried to "sub" for the clown while the latter remained by the bed of his sick child. Of course the clergyman's attempt ended in failure, as he might have known it would. If he had gone to the theatre in his proper garb and explained the situation he would have served his purpose better, the warm-hearted cowboys would have been sure to respond and the story would have held its interest by reason of the natural and logical development of the story. The acting all through was good.

**The Chink at Golden Gulch** (Biograph, Oct. 10).—This reviewer cannot work up any enthusiasm over the Western melodrama presented by the Biograph under the above title. It is better acted than the ordinary cowboy picture, and there is a bit of novel sentiment in it when the Chinaman sacrifices his precious queue and wins a reward which he gives to the young cowpuncher and his girl who had protected him from outrage, but even this bit of sentiment is strongly overdrawn and many of the other incidents are too highly improbable to be at all convincing, despite the good acting. The Chinaman, it appears, was unnatural but very, tracks a outlaw who has been holding up the mail carrier, catches the robber asleep, ties his hands with the queue, which he sacrifices for the purpose, and gains \$5,000 reward for the capture. In an excess of generosity he disposes of the money as told above. The scene in which he ties the outlaw's hands is not convincing, because the outlaw was too plainly obliged to go to sleep in an unnatural position in order that his hands might be tied, and even then the job would have been ineffectual in real life. It is probably true that picture patrons demand a certain amount of melodrama, but it would seem that even Western melodrama could be made nearer plausible than this story proves to be.

**The Stigma** (Pathé, Oct. 10).—This story has been done a number of times in pictures in various ways, but it nevertheless continues to have an appeal. It is the experience of a convict, discharged from prison on account of good behavior, but unable to secure work because he has no credentials and because the police notify those who might employ him without papers. With a starving wife and child at home, he sets out to commit a burglary, is caught by the man of the house, but is freed when the man's little daughter recognizes him as one who had saved her from being killed by an automobile. Then comes a visit of the rich man to the ex-convict's home loaded down with presents. This is all very mushy, it is true, but the difficulty of a branded man in finding honest employment is not too strongly presented.

**Betty is Punished** (Pathé, Oct. 10).—The punishment she gets is in no way adequate for her sins. It is only a mild spanking at the end of a series of rough and tumble pranks that may be readily imagined by those who have seen her at work before. Her father and mother appear to be moving from one house to another in this film, and this gives plenty of opportunity for Betty's peculiar style of fun.

**The Sanitarium** (Selig, Oct. 10).—Exaggerated farce with plenty of food for laughter is presented in this film. The most of the characters are supposed to be more or less demented, and their crazy but harmless conduct therefore appears convincing enough. The story tells of a young fellow and his servant who occupy a rich uncle's mansion while the family goes abroad. Being broke, they start a sanitarium and soon collect a fine assortment of lunatic patients, all of whom are made to pay in advance. Business is booming when a telegram arrives from uncle that his wife is about to return to the house for a lost necklace. The amateur swindlers clear the house, giving all the money back, and are then cheered up by another message saying that the aunt is not returning after all. A

number of the farcical incidents are very good, and the film may be termed a laughing hit.

**Actors' Fund Field Day** (Vitagraph, Oct. 11).—Many stars of the profession may be recognized among the grotesquely made-up individuals who took part in the Actors' Fund Field Day, some of the best features of which appear in this film. The subject is well worth the few hundred feet that is devoted to it.

**Brother Man** (Vitagraph, Oct. 11).—The quality of sincerity in acting which distinguishes so many of the present day Vitagraph productions, is apparent in this one to a marked degree, but it does not succeed in making the film unusually effective, for the reason that the story is unreal and the sentiment is just a bit maudlin. We are to suppose that a young husband who has just been called from his club by a message stating that he is a happy father fails to sleep on a couch and wakes up soon after to find a burglar confronting him. The burglar gets the goods, but he is a strangely mushy chap for a burglar, and when he learns about the baby it melts his poor old heart and he gives back the stolen property and leaves ten dollars as a present for "de kid." Of course such childlike generosity must be rewarded, and a few moments later when the burglar is brought back by a policeman the young husband absolves him and the burglar goes free, which is clearly a miscarriage of justice, because any up-to-date burglar who would act as this one is represented as doing deserves a life sentence to Mattawan on general principles. But just the same, the player who acted the burglar almost made this reviewer believe in him.

**The Song That Reached His Heart** (Edison, Oct. 11).—The song referred to is "Annie Laurie," and the fellow whose heart was reached was a lumberman in western Canada, but the pleasing sentiment of the heart-reaching effect really has little to do with the story—at least it has no part in the plot and only incidental interest in the events. The lumberman had a little sweetheart as a boy and she later became a great singer who sang "Annie Laurie" into the phonograph. The lumberman then bought a phonograph and a record of the song, which made him dream of the old days. But it was not this that brought him and the girl together later on. It was pure luck and a bit of melodrama. She went West for her health, and two crooks tried to rob her in her room in the hotel, but her old lover was there and saved her, after which their love was renewed. The acting is excellent and the scenic backgrounds, some of them genuine lumber scenes in the Northwest, beyond praise. The scene where the lumberman stops the robbers is strongly presented and wins deserved applause.

**Lovers' Mill** (Gaumont, Oct. 11).—This is a fanciful story that doesn't appear to get anywhere. A number of the scenes, however, are pretty and romantic and the coloring of the film adds to its attractiveness. It tells of an old mill of a past age where two mill boys are in love with the miller's daughters. After vainly trying to keep the lovers apart the miller solves the problem by dumping all four into the hopper and they are presumably ground into flour which is later carried to a baker to be made into bread. The spectator is expecting to see the lovers hop out of the dough vats, after the manner of trick pictures, when the film suddenly ends.

**Warren's Friends** (Gaumont, Oct. 11).—There is pleasing sentiment in this picture, showing the love that existed between an old cab driver and his horse and dog, but the sentiment is weakened and becomes comical toward the end, when we see the horse and dog doing trick stunts that, however clever as tricks, are obviously nothing else. The old cab driver helps his horse draw a heavy load up the hill, and loses his fares because he stops to water the weary animal. Later the driver falls ill, the dog drives the cab with the master to the hospital, and then horse and dog go home, to reappear in a later scene at the side of their master's grave in attitudes of grief and prayer.

**Forty-five Minutes from Broadway** (Kalem, Oct. 12).—Nothing but the title has been cribbed in this film. The story is that of a suburban dweller who gets notices from his lawyer to be on hand for a lawsuit. He has many mishaps in getting started; misses the train; tries a handcar, an automobile and a haywagon, all of which cost a lot of money and break down, and finally gets a free ride with a friend in another automobile only to be fined for speeding. When he reaches the lawyer's office he finds that the case has been postponed. A number of the incidents are quite funny; they would have been more so if Mr. Subbs had not tried so hard to act clownish at times when intense earnestness would have been more convincing. There was not a moment in the automobiles when he was not waving both arms in the air.

**Summer Flirtation** (Pathé, Oct. 12).—Because it has a clever plot this farce by the Pathe American players is a sure-enough laughing hit—about the best thing these players have given us. The acting all the way through is lively and convincing except when the two young "chappies" at the seaside, who are rivals in love, outrageously overdo the business of "mugging" their thoughts to the camera. This reviewer took special pains at the Harlem Opera House, where he saw the picture, to note the effect on the spectators when the "mug-



ging" business was going on, and not once did the strained efforts to make funny faces get a laugh. Only when there were genuine incidents did the houseful of people respond. But this was often enough to save the film. The thirty girl makes an appointment to meet each of the young men at the same hour. During the wait each youth paints the other fellow's face black while he is sleeping, and in this shape each pays a visit to the girl. The complications and situations that follow appear spontaneous and hence are funny.

**Hank and Lank (Essanay, Oct. 12).**—These two Essanay tramps have a new experience—this time minding the babies. One of them earns a liberal tip for holding a woman's infant while she does her shopping. The other tramp tries the same line of work, watching a baby in a baby carriage while the father joins his friend in a saloon. An hour later papa is still inside and the frightened mother of the baby arrives on a hunt for her child. It would have been more reasonable and therefore more funny if the beating up that follows had been performed by some husky man instead of the woman, who was obviously physically incapable of the job.

**Papa's First Outing (Essanay, Oct. 12).**—Papa tried his best to keep his eyes away from flirting females while on his lonely outing at the seaside, but human endurance had its limit, and at last he fell for the blandishments of the female detective whose job depended on getting proof of papa's perjury. It was an unlucky affair for papa, as everybody beat him up when he got home, but it never would have happened if his wife had not become unjustly suspicious of papa's intentions and hired the detectives to watch him. The acting is Essanay farce style, which is descriptive enough except to note that a old fault of these players, explaining things facially with many grimaces to the camera, appears to have almost entirely disappeared.

**Wetted by a Cigarette (Urban, Oct. 12).**—This is a detective story, and although the plot is extremely simple and without novelty the story holds the close attention of the spectators, proving what this reviewer has often pointed out, that detective stories when at all well done are among the most effective subjects for motion picture drama. The characters in this story are military officers, one officer who is selling the secrets of the army to a foreign spy trying to fix suspicion on another officer. A detective is called in and finds a cigarette stub in the accused officer's room where the incriminating papers had been placed and found. The brand of cigarettes smoked by the accused man do not correspond with the stub, but those smoked by the real culprit do. Result: Vindication and arrest of the guilty man, followed by the "joining of hands" of the colonel's daughter and the vindicated officer.

**Out for Mischief (Mellie, Oct. 12).**—A boy and a girl who act with rare sincerity and natural freedom from consciousness make this "kid" picture quite enjoyable. The pranks they play on the grown-ups are not without wit and humor, and the film calls forth frequent laughter. A pot of paint and a brush enable the children to perform the most of the practical jokes. In the end they get spanked, which is the least convincing part of the picture.

**The Masquer (Biograph, Oct. 12).**—This clever farce has a particular point to enforce: it is a warning to masquers. As nobody ever considers himself a member of that body of citizens, everybody can laugh heartily at the untoward fate that overtakes the subject of this narrative. Thanks to the firm will of his wife, he was left in duress vile to expiate his misdeeds. Had he not taken his wife to walk in the park, or had he not waved his hand at a passing lady, all would have been well. Having done both these things, and having been angrily dismissed by his wife, he later returned to offer reconciliation. Unfortunately, he embraced an unprepossessing woman whose garments had been cut from the same fabric as his wife's. That was his undoing: he was repudiated by his wife and speedily turned over to the police. Meanwhile his wife had encountered a professional masquer and had entered a complaint against him. Being summoned to court and being confronted by her husband and his victim, she denounced him and left him to suffer. The acting is animated and telling and the scenes are well managed.

**A Lucky Toothache (Biograph, Oct. 12).**—This film is prettily presented and has its genuine moments causing plenty of laughter, but a patron expects even more than that from the Biograph. The new teacher and her gallants are only mildly funny, and it seems to be more the fault of the actors than of the scenario writer. The idea of their bringing a carpenter's outfit to cure her aching tooth is broad, but might be humorous. When the other cavalier effected the cure by a very personal treatment the teacher insisted on immediate punishment, which her admirers were ready to mete out to the amateur dentist. As it appeared that he had really cured the tooth they finally ruled her complaint out of court. After an examination of her own feelings the teacher decided that she didn't mind the treatment and that she had another toothache. Although the costumes of the teacher's friends suggest that it all happened in the West, not another thing corroborates the suggestion. The houses and the fields are undisguised New Jersey.

**In the Golden Harvest Time (Bell, Oct. 12).**—This film was evidently manufactured for the rural trade, for its plot is not nearly so important as its local color. The narrative, such as it is, rambles through rye fields and sheep pastures, barns and farmyards with only enough of a glimpse of the city to smarten up the home-

lier scenes and to make the country seem like a paradise. It was unnecessary to make the farmers act like drivelling idiots, but the scenario writer evidently thought it safer to abide by more covered traditions. At any rate, the countryman fell victim to the charms of the dancer in a tent show until he saw her in citizen's raiment; then he retired to the sild and chewed fodder for a while. The result of his cogitation was a renewal of his suit to his former love. The scenes at the tent are the most natural and the rural backgrounds are the pleasantest. The acting is not a strong factor in the film; it couldn't very well be very natural when it is forced into such artificial channels. If rational characters had been presented the film would have been notable.

**Lis's Career (Lubin, Oct. 12).**—Although Lis receives title honors, she is not the most interesting part of her film career. The spectators who watched her endeavors on amateur night were more amusing than her painful efforts on the stage. The actress played Lis in an exaggerated comic key that continually made a bid for laughs; that evident attempt to be supremely funny took all the fun out of the acting. Whatever amusement the audience extracted from the leading role was due more to the scenario writer than to the actress. The appearance of Lis on the amateur stage, however, was not her only exploit in the city. She had previously applied for positions as waitress and parlor maid, with disastrous effects both times. After playing havoc in the restaurant and after giving her second employer a shower bath, she made her fortune on the stage and returned to the farm in time to pay off the mortgage and to send the sheriff packing. Although there is a great strain for comedy the only spontaneous actors are the gallery gods; they hurl criticisms of a more or less substantial nature at the amateur purveyors of amusement and otherwise disport themselves in hilarious fashion.

**On Her Doorstep (Vitagraph, Oct. 12).**—The young man was right. It is to be hoped that every suitor will deny his bride-elect the privileges of smoking cigarettes, even if he himself smokes, and then will have the strength to stick to his guns. Pertinacity will accomplish a good deal, especially in a righteous cause. When the young man camped on the doorstep at eleven o'clock to wait for her to say she was sorry, he foresaw a weary wait in a damp rain; but no amount of comment from passers nor commands from inside could budge him from his post. Even the policeman sympathized with him. Doubtless the policeman was married. At any rate, the film is excellent. The acting is sincere and laughable because the hero is in such deadly earnest. The little bits by the passers are equally effective because nothing is overdone. It is not played in a hilarious key; that is why it seems so genuinely funny in the most delightful way. The heroine is good and the hero is even better. His immovability on the doorstep, relieved only by the faintest shrug of shoulders or turn of hand or chatter of teeth, marks real appreciation for comic values.

**Werther (Pathe, Oct. 12).**—There was a time when the entire romantic world was shedding sympathetic tears over the sorrows of Werther. In his present reincarnation he is less likely to arouse the sentiments, because the film is too short to convey the real atmosphere that made Goethe's hero profoundly tragic. The narrative is carefully presented in costumes, scenery and all the details, but Werther's hopeless love never assumes the radiance of a genuine passion of a real man. The spectator cannot see the secret sorrow in his eyes—the fault of the photographer, no doubt, and not of the actor. At any rate, his suicide at the end is more curious than convincing. Albert did an excellent bit of acting after his rencontre with Werther at his own threshold. His quick suspicion, his second thought and his determined trust in his wife are clear to the spectator. The wife also did her best acting at this point, although her reluctance to send the pistols to Werther was too querulous. She should have had a firmer step. The film is wonderfully interesting, aside from its being based on Goethe's work.

**A Stolen Father (Edison, Oct. 12).**—Not all lies turn out so peacefully as this one did, and, in fact, not one heroine in a hundred would have saddled herself with a paralytic old man for the sake of his money. Perhaps she knew that he had some thousands of dollars in his pocketbook, for she had a glimpse at it when it fell open upon the ground, just as he was sitting down beside her on the park bench. Not every heroine, either, would have thought of claiming him for a father when he was struck by paralysis, but perhaps hunger and her failure to obtain employment had sharpened her wits. When she finally restored the old man and the remnants of his cash to his searching son, she made ample restitution by not charging for her services as nurse and by promising to return the little she had appropriated for her own needs. If the son's expression was trustworthy she was soon to have an opportunity to hand herself over as well. The insertion of the account in the film was a stroke of genius, because it lent an air of solid reality to what would otherwise have seemed an impossibility. The acting is easy in every role, although the heroine is inclined to stop and shake her head tragically over her early failures to obtain work. The sick room scenes are really natural, and the landlady is genuine.

**The Chunchos Indians of the Amazon River in Peru (Edison, Oct. 12).**—This film takes the spectator to one of the picturesque corners of Peru, to show him the remnants of a tribe of Indians which

## ROMANCE IN THE ROCKIES

Released Monday, October 24



A spirited story of life out West told in natural scenic settings that very considerably enhance the value of the narrative. The little Western girl shows her sweetheart a placer mine, and three Mexicans overbearing the story, rob the young miner, but the girl overhears their plot, and with the aid of an Indian the miner has befriended the tables are turned and the three culprits feel the heavy hand of the law, while the story ends in a marriage on horseback. Length, about 900 feet.

Released Thursday, October 27

DOUBLE BILL

## False Love and True | Edith's Avoirdupois

A little heiress decides to find true love. She leaves the fashionables who pursue her with their attentions and finds in the love of a young mechanic love that is for herself alone. Length, about 550 feet.

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was once the most savage in the Andes. The Chunchos home, the native boats, and the various phases of coffee cultivation, preparation and shipment constitute the film.

**Aeroplane (Pathe, Oct. 12).**—These interesting views are taken at Hammondsport, N. Y., where the Curtiss factory is located. Aeroplanes in process of building are pictured in all the various stages and a number of scenes are shown with aviators in the air, Ely and Mear being the two operators in the saddles.

**The Aviation Cruise (Pathe, Oct. 12).**—This is a fanciful trick picture going appropriately with the above. A professor who is working out his theories on a blackboard goes to sleep and dreams that the chalk marks form themselves into balloons and airmen and go sailing over the blackboard in a series of exciting adventures.

**The Legacy (Vitagraph, Oct. 12).**—This story of an old rural couple who come to the city to live in a great mansion that has been willed to them is both humorous and pathetic, and all because it is acted so naturally. In two scenes only do we get impressions of unreality, and these are where the old farmer and his wife are wan-

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doring along the streets of New York. The pedestrians are all so interested in the camera that the illusion is lost. The old people had received notice that a great fortune had been left to them on condition that they occupy the fine mansion of the deceased. They try it in good faith, but the fine clothes, the servants and the formality at dinner are too much for them. Finally at night, when they have been taken to separate chambers, they become homesick and gravitate toward the parlor, where they meet and at daybreak escape in their old "duds," leaving the property to charity.



## Reviews of Independent Films

**Cowboy's Daring Rescue** (Bison, Oct. 11).—It is probably the alleged leap of the cowboy over a cliff to save the heroine from the clutches of the bespangled Mexican that forms the basis for this title, but it looked far from daring in the pictures. He merely let himself down a short bluff very laboriously, dropping three or four feet—at least that is the way it looked. The whole story is very flabby and is acted in something like the old style of stage melodrama, with much weeping, twisting and struggling, but minus the waving arms. The cowboy stops two Mexicans cheating a drunken man at cards, carries the old man home and makes immediate love to the daughter. The Mexicans are there to observe and they kidnap the girl, quarrel over her possession and one kills the other; the girl escapes and is pursued, but the cowboy-lover arrives in time to save her.

**Man and Girl** (Powers, Oct. 11).—A very sociable waitress in a supposed mining town restaurant causes all the trouble in this film. She hugs one fellow rapturously and soon after hugs another even more rapturously. Then she marries the second chap and the first one, being mad about it, organizes a lynching bee, but calls it off when he discovers that the newlywed is the man who had previously saved his life from a horde of wild-eyed outlaws as ever lit a cigarette before a moving picture camera. The whole picture as constructed and acted is so ridiculously unconvincing that it defies criticism. Even the near-New York scene in which these never-could-be men events are supposed to take place, we may allow to pass, because there are so many other points about the production that are worse.

**Simpson's Skate** (Powers, Oct. 11).—The chap who played Simpson can do roller skate stunts all right, and he isn't afraid of hard knocks and falls—we can say that much for him. With a more humorous series of events he would doubtless have produced a screaming farce of its kind. But the material was lacking and the most of the film is therefore little more than footish.

**Pocahontas** (Thanhouser, Oct. 11).—Great pains have been taken in this film to give a dignified historical allegory in a series of scenes telling the story of John Smith, Pocahontas and Rolfe, but somehow the scenes are too crowded for pictorial beauty and too stiffly acted for dramatic effect. The picture, therefore, falls short of the mark aimed at, although it is not unworthy of some praise. The details of some of the costuming evince considerable care and the scenes are well selected with

an eye to consistency if not to artistic finish. One scene shows the copy of Henry Hudson's vessel, used in the Hudson-Fulton celebration, and it is supposed in the film to represent the ship that brought John Smith and his party to America. It was not as convincing as might have been supposed. There are a number of flaws in the costuming that should not go unnoticed—the cloth trousers worn by some of the Indians, the iron hatchets carried by at least two of them, the corsets and tailor-made fancy Indian costume worn by Pocahontas.

**The Tenderfoot Made Good** (Champion, Oct. 12).—Better acting and story construction are apparent in this film than in any other Champion subject seen by Mianon reviewers. The players appear like real human beings, and the film would have been quite convincing in all respects if the scenic backgrounds had in any degree suggested the cowboy West, where the principal events are supposed to take place. When the hero has been banished from home for being drunk and starts for the wild West we know that he gets no further than New Jersey. Indeed, in one of the scenes where a horseback hold-up takes place we see a park lamppost in conspicuous view. The tenderfoot, according to the story, gets a job as cowpuncher, but gets into a fight when the cowboys carry their joking too far, and is discharged. Then the sheriff of the locality loses his job and the tenderfoot takes it on trial, capturing an outlaw by disguising himself as a woman. Permanent appointment and marriage to the rancher's daughter follow as his reward. One inconsistency in the story is the appointment as sheriff. This is an elective office, and no sheriff was ever named, even in the cattle country, in the manner indicated. This flaw could have been avoided by referring to the office as that of a deputy.

**Silver Plume Mine** (Nestor, Oct. 12).—This company continues producing quite creditable films, the acting being natural and the stories more original and logical than some other independent subjects. In this story we see a young man and his wife going into the mountains for gold. They locate a claim and open a mine which proves valuable. The husband is taken ill with fever and the wife in continuing the work meets with an accident from an explosion, nearly losing her sight. While her eyes are still bandaged her father comes West with a niece with whom the husband makes love, being caught in the act by the wife when the bandage has been removed from her eyes. He pleads for forgiveness, but the wife refuses to condone the act, and this

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guilty man goes his way. Having the wife wheel ore at a time when the mine appears to have become profitable enough to warrant the employment of labor for this purpose is an inconsistency that should have been avoided.

**The Runaway Star** (Lux, Oct. 13).—Why the star ran away is a matter of mystery. His only reason was a benevolent wish to assist the moving picture manager. At any rate, the star set out in a Greek chariot with a whole train of Greek ladies and gentlemen, ballet girls, etc., in pursuit. From the theatre they trailed through the Champs Elysees past the Arc de l'Etoile to the Trocadero, doing the usual damage to peddlers and pedestrians. Finally cornered and captured the star submitted to a trouncing that probably made him resolve not to be so benevolent as formerly. If he did make such a resolve the spectators won't lose a great deal. The costumes and the scenes are commendable.

**Bill and the Missing Key** (Lux, Oct. 13).—Bill put his key down his back to stop his nose from bleeding and then forgot all about it. Consequently, when he arrived at his door, after an evening of wild orgies, he couldn't persuade his porter to let him in. Nor had he any money for a room in a hotel. The police objected to his occupying a park bench, so he was finally put in the lockup. Here the friend of his maudlin evening met him and the two remembered what had become of the key. The leading actor is a good comedian. He hops about with the pertness of an English sparrow; that is his chief asset. He also does a great deal of pantomime play to the camera, which should be entirely superfluous. The other actors are equally lively; in fact, the action moves with Gallic spirit. Some of it appears very superficially comic to Anglo-Saxon eyes because it is so clearly assumed for the occasion.

**Mysteries of the Bridge of Sighs** (Itala, Oct. 13).—Here is a plain melodrama, masquerading in Italian raiment of the Renaissance. The Doge imprisoned Frinil, and the Doge's son, being in love with Frinil's daughter, contrived the prisoner's escape from the very jaws of death. As Frinil under guard was crossing the Bridge of Sighs between the Doge's palace and the prison, the lover turned a knob that opened a trap door beneath Frinil's feet and dropped him into the canal. Rescued by the hero's gondola, the old man hastened with the young man back to the daughter and insisted on their engagement. What the Doge thought and did subsequently is left entirely to one's imagination. It is a difficult matter to decide. Although the film is elaborately executed it leaves a little to be desired. Its melodrama is unconvincing, and the studio scenery looks only as solid as paint. There is more or less play to the camera, which is unfortunate because it retards action where action needs no such retarding. The final effect of traveling in the gondola is good.

**The Garden of Fate** (Imp., Oct. 13).—This is one of the best films that has ever been put on the market. It is superior in conception and in execution. The scenario writer has been peculiarly fortunate in the producer, for the director has preserved the dignity of the story without destroying its interest. This was a very difficult and delicate achievement, because the play is a pure allegory, a form of narrative that is apt to be chaste enough without being warm enough. Heronius applied to Time for flowers from the Garden of Fate; he received a laurel wreath for fame, a red rose for love, and a white rose for death. Of fame and love he was robbed by a jealous rival; death he shared with the Princess Idealla. The effectiveness of the film is due to several things. The scenes are excellent; minute details are cared for conscientiously, and convey a sense of substantial reality. The garden, the rhododendron grove and the palace are real places. The actors look their parts; not only are the costumes remarkable, but the faces and the physiques fit the roles. In only one role is there any jar: Father Time's false beard and his up-to-date scythe are a little out of the picture. The acting is exceptional—dignified, purposeful, reserved, free from superfluous details, and emphatic at the important points. Finally, in posing and in grouping the film is flawless. Excellent photography has added its help in making a notable piece of art in *The Garden of Fate*.

**Delightful Dolly** (Thanhouser, Oct. 14).—This film, intended for juvenile patrons, has yet a charm for older spectators as well, because it tells a pretty story in a pretty way. A rich girl buys a doll which a tiny poor girl covets. By an impossible chain of circumstances the poor girl takes the place of the doll and is delivered to the wealthy girl's home, where she is later discovered by her grandfather just as the real doll is sent in. The narrative is frankly impossible in plot, but that makes it no less entertaining to the youthful. A little make-believe is relished by the best of men. The acting of the wee heroine is really wonderful: it is spontaneous, lively, resourceful, graceful and charming. The part of the rich girl, however, although it is capably played, should have been entrusted to a smaller, if not to a younger, woman. The size of the actress makes the film look bizarre. The scenery is not all that might be desired, still it is passable.

**The Prayer of a Miner's Child** (Bison, Oct. 14).—Although the early scenes of this film are pretty, the story soon descends into maudlin sentimentality. To obtain medical aid for his little daughter the miner stole the horse from a mail carrier, with a great deal of animation, although he had previously been so feeble that he couldn't stand erect. Then the sheriff and all the men in town crowded into the miner's cabin while his son was

praying. Struck by the pitey of the family they backed out before any one knew they were present. The story does not wear the garb of reality, although with a little rearrangement and a little care it might have been made into quite a presentable narrative. The acting shoots high over its mark; it drips with agony when it should be stoical, and with pious amazement when it should be mild. As for having a dozen cowboys enter a log cabin without interrupting the family devotions a manager ought to get over such nonsense immediately if not sooner.

**The Mad Lady of Chester** (Cines, Oct. 14).—Jane Eyre did little more than suggest the plan of this narrative. It has been completely rearranged in detail, a change that may possibly make it more effective as a film narrative but that disappoints the reader of Charlotte Brontë. The story is mounted with elaborate accessories of costumes and scenery, but with at least one discrepancy. Jane Eyre wears garments that are entirely too expensive for a woman who is forced to earn her own living as a governess. The change that chiefly disappoints a reader is in Rochester—or Chester, as the film calls him. In the novel he is represented as a sour, stern, crabbed man; in the film he is a model of ease and graciousness. In the novel his maniac wife blinded him with vitriol before she jumped out the window to her destruction; in the film he lost his sight in trying to save her from the flames. The most remarkable event of the book—when Jane hears Rochester calling her, although he is fifty miles distant—is omitted, perhaps of necessity. The changes, however, have not improved the story. The acting is excellent even in the smaller roles of the maniac wife and the housekeeper. At the end

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To accommodate the increase by the Edison Company and preserve the uniformity of releases, four per day, the Eassey mid-week release will be Tuesday instead of Wednesday. The net result is that there will now be twenty-four reels of new subjects per week, four for each week day.

### INDEPENDENT FILM RELEASES.

Oct. 17, 1910.

(Imp.) Mother and Child..... 900  
(Eclair) Dr. Geoffrey's Conscience.....  
(Yankee) Copper and the Crook.....

Oct. 18, 1910.

(Bison) Lure of Gold.....  
(Powers) Sleepy Jones.....  
(Powers) The Devil.....  
(Thanhouser) Oh, What a Knight.....1000

Oct. 19, 1910.

(Ambrosio) Excursion on Chain of  
Mont Blanc.....  
(Atlas) Cat Came Back.....  
(Champion) Stolen by Indians.....  
(Nestor) Topay-Turvy Ranch.....

Oct. 20, 1910.

(Itala) The Calumny.....  
(Imp.) Fur Coat.....  
(Defender) Heart of a Cowboy..... 577  
(Lux) The Tyrant.....  
(Lux) Those Boys.....

Oct. 21, 1910.

(Bison) Wrong Trail.....  
(Cines) Last of the Savelli..... 800  
(Thanhouser) Their Child.....1000  
(Solax) Child's Sacrifice.....

Oct. 22, 1910.

(Gt. Northern) Artist's Luck.....  
(Columbia) Breaking Home Ties.....  
(Itala) False Coin.....  
(Powers) Hearts of Gold.....  
(Capital) Why They Signed the Pledge.....  
(Reliance) Gray of the Dawn.....

Oct. 24, 1910.

(Imp.) Count of Montebello.....1000  
(Eclair) Saved by Her Dog..... 485  
(Eclair) Absent-Minded Doctor..... 515  
(Yankee) Solving the Bond Theft.....

Oct. 25, 1910.

(Bison) (Not reported).....  
(Powers) Plot That Failed.....  
(Thanhouser) Young Lord Stanley.....

Oct. 26, 1910.

(Ambrosio) (Not reported).....  
(Atlas) Touching Mystery.....  
(Champion) (Not reported).....  
(Nestor) (Not reported).....



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